

**EXHIBIT 2**  
***NEW BOOK***

v. 6/13/11

Act I Scene 1

**ACT ONE**

**SCENE 1: INTRO**

*HOUSE LIGHTS TO HALF—*

PRE-SHOW ANNOUNCEMENT

Welcome to the Foxwoods Theater. We would like to remind you to turn off all cell phones at this time and that the taking of photographs, video and audio recordings is strictly prohibited. This is a high flying, action packed production so for your own safety please do not try to catch a ride with any of the performers.

At this performance, the Spider-Man Orchestra is being conducted by—

Thank you.

**#1 - OVERTURE**

*A ROUSING OVERTURE plays; the theater goes dark as SEARCH LIGHTS sweep the auditorium and the stage. Then...*

*The Red Show Curtain goes up, revealing: PETER PARKER, standing in front of the "Geek Wall," in tableaux. A comic book image. Once established--*

*A SCHOOL BELL RINGS*

*The tableaux breaks; PETER steps forward, nervously working a set of index cards. The Geek Wall flies out as, from SR, FOUR HIGH SCHOOL STUDENTS, are heard...*

HIGH SCHOOLER #1 (DANA) (V.O)

Hey! Betsy Brock has an extra ticket for the spring dance. What if she invites Peter?

BULLY (LUTHER) (V.O)

Parker?! If a babe like BETSY asked him out, his head would explode!

FLASH (V.O)

Yeah, take that science geek out of a lab and he falls flat on his face every time.

MJ (V.O)

Give it a rest, Flash.

FLASH (V.O)

Can't WAIT to see how Parker tanks his mythology presentation today!

v. 5/21/11

Act I Scene 2

**SCENE 2: PETER, ALONE.**

*PETER, nervous, starts his presentation.*

PETER

*(to himself, nervous)*

What was I thinking? A presentation about *spiders*?! People hate spiders. Most people--they have arachnophobia! I mean, not me, but everybody else--

TEACHER (V.O)

Peter? We're waiting--

PETER

*(a beat, HE clears his throat)*

"The Myth of Arachne: A Tale of Transformation and Redemption...and spiders." A report by Peter Parker.

**#2 - PETER'S REPORT**

THERE WAS THIS GIRL...  
AND EVERYONE SAID  
SHE MADE MIRACLES, MARVELS  
WITH NOTHING BUT THREAD...  
A WEAVER WHO WOVE LIKE A GOD,  
MADE YOU FEEL,  
MADE YOU SWEAR THAT HER PICTURES  
WERE REALER THAN REAL...  
AMAZED, THE WORLD GAZED  
AT HER TAPESTRIES  
TRAPPED BY HER ARTISTRY  
AND HER NAME, HER NAME...WAS ARACHNE.

*Arachne's Theme booms. The "Web Curtain" irises open to reveal:*

**#3 - BEHOLD AND WONDER**

v. 5/6/11

Act I Scene 3

**SCENE 3: THE MYTH OF ARACHNE**

*A Time before Time. A giant "Loom" is revealed: Seven actors swing on vertical silks to form a "tapestry." Meanwhile, ARACHNE floats down "on" a "Greek altar-like" loom platform.*

ARACHNE/FEMALE CHORUS

AH AH AH AH AH AH AH AH

EH EH EH EH EH EH EH EH AAH

AAA AH AHAAH

AH AH AH AH AH AH AH AH

EH EH EH EH EH EH EH EH AAH

AAA AH AHAAH

AH AH AH AH AH AH AH AH

EH EH EH EH EH EH EH EH AAH

AAA AH AHAAH

AH AH AH AH AH AH AH AH

EH EH EH EH EH EH EH EH AAH

AAA AH AHAAH

BEHOLD AND WONDER

BE HELD BY MY CREATIONS

WHO BUT I CAN SO AMAZE?

I ALONE POSSESS THE TALENTS

TO COMMAND YOUR PRAISE

*Front projection on the tapestry depict white threads of light, forming an image [of the "sun"] As ARACHNE continues to "work at her loom," PETER speak/sing--*

WEAVER #1 (KRISTEN)

Arachne's boastful words reached the Goddess Athena—

WEAVER #2 (KEM)

Who demanded a weaving contest to prove her talent was greater than Arachne's!

WEAVER #3 (JEN)

Arachne accepted the challenge!

WEAVER #4 (JODI)

But in her arrogance, she wove blasphemous images into her tapestry to mock the Gods!

v. 5/19/11

Act I Scene 3

FEMALE CHORUS

*(Sung)*

WHEN POWERS ARE SO MISUSED  
THE GODS ARE NOT AMUSED!

*A projection of "Athena's Shadow" quickly grows larger and larger upon the tapestry, then CRAAAACK!. --a "lightning bolt" projection and the tapestry is "torn to shreds," leaving two or three remnants of saffron silk dangling.*

WEAVER #5 (AYO)

*(Spoken)*

To punish Arachne, Athena destroyed her loom!

*ARACHNE wraps one of the threads around her neck...*

ARACHNE

I HAVE WASTED MY ART  
SO WHAT GOOD IS MY THREAD  
MY PRIDE OVERRULED MY HEART  
NOW IN SHAME I SHOULD BE DEAD

FEMALE CHORUS

AND THE GIRL  
FALLS  
FROM THE SKY...

*As the loom flies out and ARACHNE falls--*

WEAVER #6 (BETHANY)

But before Arachne died—

WEAVER #7 (NATALIE)

The goddess transformed her!

v. 5/17/11

Act I Scene 3

FEMALE CHORUS

*(singing as voice of Athena)*

DO NOT DESPAIR, YOU WILL BE SAVED  
AND IN YOUR HEART WILL BE ENGRAVED  
THAT VANITY BROUGHT YOU YOUR PLIGHT  
BUT NOW IN SHADOWS, OUT OF SIGHT

*ARACHNE is transformed into a SPIDER, as...*

FEMALE CHORUS (CONT'D)

YOU STILL SHALL WEAVE  
AND YOU SHALL WEAVE FOREVER..  
NEVERMORE IN THE LIGHT..

ARACHNE

WEAVE FOREVER...

FEMALE CHORUS

NEVERMORE IN THE LIGHT

ARACHNE

FOREVER A SPIDER

FEMALE CHORUS

NEVERMORE IN THE LIGHT

PETER

NEVERMORE IN THE LIGHT

*From here, we segue to:*

v. 6/2/11

Act I Scene 4

**SCENE 4: MIDTOWN HIGH SCHOOL**

*The School's Exterior flies in, then unfolds to reveal a Classroom.*

*PETER PARKER is finishing his report on Arachne to the class, which contains, among others, the CLASSICS TEACHER, MJ, FLASH, and our three BULLIES [BOYLE, MEEKS, and KONG].*

PETER

*(concluding, with enthusiasm)*

So, to conclude, that's how Athena turned Arachne, the weaver, into the world's first spider!

MJ

And...is that a good thing or a bad thing?

PETER

We-ell, Arachne learned wisdom and humility from Athena. And yeah, she got six extra legs in the deal, but to me, that's a small price to pay for enlightenment.

FLASH

Too bad she's not real, Parker! A girl with eight legs *might* consider going out with you!

*The rest of the class, except MJ, laughs.*

TEACHER

Mr. Thompson, enough.

*(beat)*

It's a cautionary tale, isn't it, Peter? the story of Arachne. If you're blessed with talent--with powers--that rival a God's, what would you do? Would you squander it or use it responsibly?

*(beat)*

Food for thought, class, and the perfect note on which to end today's lesson. Why don't we wrap up a bit early--

*CHEERS from class.*

v. 6/8/11

Act I Scene 4

PETER

*(raising hand)*

Uhm, Mrs. Gribrock?

FLASH

*(sotto to PETER; anger, disbelief)*

Oh, you are *such* dead meat, Parker!

TEACHER

Yes, Peter?

PETER

*(eagerly)*

I found this interesting footnote. Apparently, Athena used aconite to turn Arachne into the spider, and I was curious if that's the same compound as the alkaloid pseudoaconitine?

TEACHER

Peter, I teach Classics, not Chemistry.

PETER

Well I was just wondering, because--

FLASH

--because you're a dork.

TEACHER

Class, class--

PETER

I was wondering because...

*(back to TEACHER)*

...I don't know if you're familiar with the work of Norman Osborn. A lot of his projects-- About evolution, genetic splicing, metamorphoses--

TEACHER

*(cutting him off)*

Metamorphoses- I almost forgot! Ovid's Metamorphoses! It's ancient, it's long, it's dense and I want a ten-page paper on it by Monday! Thanks for reminding me, Peter--you kids almost got off scott-free this weekend! Have a nice lunch.

*SCHOOL BELL RINGS*

*Groaning, the whole class gets up to leave.  
FLASH and the BULLIES shooting daggers at  
PETER (for*



v. 6/7/11

Act I Scene 4

*being such a brown-noser) as they go. MJ and  
PETER fall into step...*

MJ

*(blowing by him)*

Peter, your presentation was incredible!

PETER

Thanks, Mary Jane--

MJ

Seriously, you were really amazing up there.

PETER

Oh. Uhm. Well.

MJ

Listen, I gotta go but catch you later, Tiger.

*She goes.*

PETER

Sure-- Later, absolutely--catch you later, yeah, yeah, later.

*(She's gone; he turns to face front, in awe)*

*She called me Tiger!*

*(beat)*

*Why did she call me Tiger...? It probably doesn't mean anything, she probably just likes saying the word. But, she could've called me...Dolphin! Or, or Meerkat! Or...*

*FLASH and his BULLY BUDDIES come up  
behind PETER--*

FLASH

*(cutting him off)*

Or LOSER, Parker--

*The BELL RINGS. The Classroom folds up  
and becomes the School's Exterior once  
more.*

v. 6/7/11

Act I Scene 4

**#4 - BULLYING BY NUMBER**

PETER

*(getting his books)*

Hey, Flash, what's going on?

FLASH

What's going on is: I don't like you scamming on my girl.  
Makes me look stupid--

KONG

*(too emphatic)*

Yeah, you looked stupid, Flash--

MEEKS

Yeah, stupid.

*FLASH shoots KONG a look.*

PETER

Wait, you and Mary Jane are--?

FLASH

We are. Which is why I have this sudden urge to POUND you!

PETER

You could do that, yeah, or--you could channel your aggression  
into something positive like Chess Club--

FLASH

*(is this a joke?)*

*The hell? Chess?!*

PETER

*(trying to leave the situation)*

It's surprisingly competitive, but I could put a good word in  
for you--

v. 6/7/11

Act I Scene 4

FLASH

Nah, let's play a game instead. We got this new one.

PETER

I don't think so—

FLASH

Oh, no, no. You'll like this one Petey, I promise--

KONG

Yeah, Petey, you'll like this one, it's like--like--

*(with menace, though KONG is an idiot)*

--like volleyball.

MEEKS

Yeah, volleyball.

*FLASH shoots KONG a look. Then, back to PETER for:*

FLASH

It's like *ice hockey* but without the puck, without the ice and without the hockey-- It's called "Get the Geek," and you're the geek--

*"Bullying by Numbers" begins in earnest. With FLASH refereeing as the other BULLIES do his dirty work for him.*

BULLIES

BULLYING BY NUMBERS (FLASH)

BULLYING BY NUMBERS (BOYLE)

BULLYING BY NUMBERS...(MEEKS/KONG)

BULLIES

POW!

CRACK!

BANG!

THWACK!

v. 6/7/11

Act I Scene 4

FLASH

THERE'S NOTHING QUITE AS FUN  
AS WHEN YOU BEAT ON  
SOMEONE SMART

BOYLE/KONG

NOTHING QUITE AS FUN AS WHEN  
YOU SEE SMART FALL APART

FLASH/MEEKS

YOU GRAB HIS HAIR  
I'LL RIP HIS CLOTHES  
THEN BURST HIS NOSE

BOYLE/KONG

OH OH OH OH  
OH OH OH OH  
OH OH OH OH

FLASH

THERE'S NOTHING QUITE AS FUN AS  
CHOOSING WHICH ONE WE SHOULD HATE

MEEKS

I'LL DISH IT OUT  
YOU WATCH THE DOOR

BOYLE/KONG

NOTHING QUITE AS FUN  
AS WHEN WE ALL  
PARTICIPATE

I'LL SHOW HIS FACE  
WHAT A BOOT IS FOR

FLASH/MEEKS

YOU GRAB HIS HAIR  
I'LL RIP HIS CLOTHES  
THEN BURST HIS NOSE

BOYLE/KONG

EH EH EH EH  
EH EH EH EH  
EH EH HEH

BULLYING BY NUMBERS (MEEKS)  
BULLYING BY NUMBERS (BOYLE)  
BULLYING BY NUMBERS...(FLASH/KONG)

PETER

*(interjecting)*

Read this great article-

BULLIES

BOOM!

PETER

About juvenile-

BULLIES

KA-CHANG!

PETER

-delinquents-

BULLIES

DOOSH!

v. 6/9/11

Act I Scene 4

PETER

I'll just go and get it!

BULLIES

BANG!

PETER

Or not!

*During INSTRUMENTAL INTERLUDE, the TEACHER (MRS. GRIBROCK) walks through the hall. The BULLIES stop bullying PETER. All innocent now.*

TEACHER

*(sensing something's amiss)*

Boys--?

BOYS

Mm?

TEACHER

Everything all right?

FLASH AND BULLIES

*Fine, Mrs. Gribrock...*

TEACHER

*(unconvinced)*

Peter? Anything you want to tell me?

*FLASH glares at PETER: "Are you a narc, too?" PETER shakes his head.*

PETER

No, Mrs. Gribrock. Everything's...cool.

TEACHER

Oh good, carry on!

*The TEACHER goes. BULLIES thank PETER. FLASH crosses to PETER and picks him up from the floor.*

FLASH

*(with extra malice)*

Thanks, Petey! Really appreciate you covering for us, you're a stand-up guy-oh, and guess what?

*MUSIC out.*

FLASH (CONT'D)

*Time for Round Two!*

PETER

*(gulps--)*

Great.

*The MUSIC goes into the Bridge-*

v. 6/7/11

Act I Scene 4

BULLIES

BULLY BY NUMBERS  
BULLYING BY NUMBERS

BULLY BY NUMBERS  
BULLYING BY NUMBERS

*A passel of HIGH SCHOOL GIRLS enter, crossing  
the hall and taunting PETER--*

BULLIES

GIRLS

PETER PARKER HAS THE MUSCLE  
HE CAN RUMBLE HE CAN TUSSLE

SHOW THOSE BULLIES WHAT YOU'VE GOT  
C'MON PETER, TAKE A SHOT

BANG!

PETER PARKER  
PETER PARKER

THWAACK!

SUCH A PECKER

PETER	BULLIES	GIRLS	BULLIES
IS IT			
TRUE	BY NUMBERS		
THAT THE THINGS THAT WERE DONE	BY NUMBERS		
DONE TO YOU	BY NUMBERS		
YOU WIND UP WANTING TO DO	BY NUMBERS	BY NUMBERS	BANG
IS A VICTIM JUST A VICTIM	BY NUMBERS	BY NUMBERS	
OF A VICTIM OF A VICTIM	BY NUMBERS	BY NUMBERS	THWACK
LIKE YOU	BULLYING BY NUMBERS	BY NUMBERS	

BULLIES

BULLYING BY NUMBERS (MEEKS)  
BULLYING BY NUMBERS (BOYLE)  
BULLYING BY NUMBERS (FLASH/KONG)

*And for a coda--*

FLASH

Play time's over!

*The song ends. FLASH and the BULLIES head off,  
leaving PETER behind. Humiliated.*

**#5 - NO MORE**

v. 5/10/11

Act I Scene 5

**SCENE 5: THE WALK HOME**

*PETER walks home, in the blackest of moods.  
His taped glasses are askew.*

*As HE walks, the row houses behind him  
(actually a giant "flip book") change  
perspective to create a "journey" through  
Queens.*

PETER  
(to self)

DON'T TALK  
JUST WALK  
GOING NUTS  
HATE MY GUTS

GET GOOD GRADES  
ANOTHER SHOVE  
STOP BEING A LOSER  
STOP BEING IN LOVE  
AND WHY DO I NEED THESE  
STUPID GLASSES

I'D GIVE MY LIFE TO BE  
ANYONE BUT ME...  
YEAH  
ANYONE BUT ME  
I WANNA BE  
ANYONE BUT ME  
YEAH

*MUSIC continues underneath, as MJ calls from  
behind him.*

MJ  
Peter-- Wait up--

PETER  
(kind of not turning to her)

MJ--

MJ  
(reaching him)

Are you okay? Gwen told me what happened at school-- With  
Flash and his buddies--

v. 5/21/11

Act I Scene 5

PETER

*(embarrassed)*

What? Oh, that? That was nothing, we were just--you know--  
joking around.

MJ

Ughhh, Flash Thompson is *such* a jerk!

PETER

Agreed...

*(beat)*

But, uhm, then how come you guys are dating?

MJ

What? Dating? Flash? No. I mean, we've been on one date, but  
that definitely didn't count 'cause he took me to the early  
bird special at Applebees.

PETER

Ouch.

MJ

Yeah.

PETER

Brutal.

MJ

I know.

*Uncomfortable silence here as they  
continue walking. Finally:*

PETER

So...are you dating anyone?



v. 6/2/11

Act I Scene 5

MJ

*(letting him off the hook)*

No. Right now, I am focusing on Drama Club.

PETER

I saw a poster. You guys are doing "The Fantasticks."

MJ

We are.

PETER

That's the musical version of "The Fantastic Four," right?

MJ

...no.

PETER

No, I know--that was--you know--a joke.

MJ

Oh, got it, fan boy humor, love it...

*They reach their houses.*

PETER

Uhm. Well, listen. If you want, I could come over and help you practice your lines? I'm really good at, uh-- reading...

*From inside MJ's house, we hear a CRASH of glass breaking and MJ's FATHER calling:*

MJ'S FATHER

*(hazy, drunk)*

Ow! Dammit!

*MUSIC out. A beat between MJ and PETER.  
His heart goes out to her.*

MJ

Yeah, we should do that some time.

v. 6/7/11

Act I Scene 5

PETER

Okay, well, if you need anything.

MJ

Thanks, Peter. You're a good person.

PETER

*(bitterly)*

For whatever that gets you...

*PETER enters his house [ducks behind flat]  
while MJ lingers in front of her house, not  
wanting to go in.*

MJ'S FATHER

Where is that girl?

*CRASH!*

*MUSIC in.*

MJ

*(to self)*

THIS ISN'T HOME  
JUST A HOUSE  
BROKEN DOOR  
BROKEN GLASS  
DAD'LL YELL  
TUNE HIM OUT  
HE'S DRUNK BY NOW  
HE HAS TO SHOUT  
KEEP ON WALKING  
JUST IGNORE  
THEN GET TO YOUR ROOM AND  
SHUT THE DOOR  
LET ME DISAPPEAR  
OR JUST BE  
ANYWHERE BUT HERE, YEAH  
ANYWHERE BUT HERE  
I WANNA BE

*MJ enters her houses, disappearing from view.*

v. 5/21/11

Act I Scene 6

**SCENE 6: ROW HOUSES IN QUEENS**

*As MUSIC continues underneath, we see PETER  
greeted by his AUNT MAY and UNCLE BEN.*

UNCLE BEN

Hey Petey, how was school!

PETER

Hi Uncle Ben, Aunt May--

AUNT MAY

Where are you going? I've just started dinner--

UNCLE BEN

Whoah, what happened to your glasses?

PETER

Nothing, I--

*(not wanting to get into it)*

--I tripped and fell. It's no big deal.

AUNT MAY

*(compassionate)*

Oh, Peter. You got into another fight, didn't you?

*UNCLE BEN and AUNT MAY trade a look as we  
shift the focus to MJ and her FATHER, briefly.*

MJ'S FATHER

Mary Jane, I woke up and you weren't here... Where were  
you...?

MJ

School, Dad--

*(caring for him)*

It's okay, take it easy...

*Shift the focus to Peter's house.*

UNCLE BEN

May, will you excuse us a minute?

AUNT MAY

*(tough cookie, but not mean)*

The heck I will, Ben Parker!

*(to PETER)*

It was those delinquents again, wasn't it?

v. 4/29/11

Act I Scene 6

PETER

*(erupting)*

Just once, just ONCE I want to see those guys get what they deserve!

UNCLE BEN

That's not like you, Pete.

PETER

I'm sick of being pushed around! And Mary Jane! She looks at me and all she sees is some wimp who's always getting beat-up!

*Shift the focus to MJ's house.*

MJ

Dad, why don't you go upstairs?

MJ'S FATHER

I'm fine, fine...

*Shift the focus to Peter's house.*

UNCLE BEN

What have I told you, Peter? Rise above it! Be the better man. You're smarter than them!

PETER

*(sarcastic)*

So in a fight I'll just outthink them!

UNCLE BEN

That's right!

PETER

You say that, but it's not so easy--

*From MJ's house, we hear yelling:*

MJ'S FATHER

Mary Jane! Where ya going, girl? Ya leaving me?

MJ

I'm just going outside, Dad, I'm not going anywhere...

*MJ, wearing a sweater, comes out of her house, but the focus is still on PETER and his family...*

v. 6/2/11

Act I Scene 6

UNCLE BEN

I know I can sound like a broken record, Pete, and I know I'm not your father, but trust me: The absolute best thing you can do is--

PETER/UNCLE BEN/AUNT MAY

--rise above it!

*PETER begins to exit the house as...*

PETER

Yeah, right, rise above it.

AUNT MAY

Peter--

*PETER goes outside. The row houses recede as--*

PETER (CONT'D)

MJ

ANYONE BUT ME

ANYWHERE

YEAH

BUT

ANYONE BUT ME

I WANNA BE--

ANYWHERE

PETER (CONT'D)

EVERY DAY IS LIKE A WAR

AND I'M LOSING IT

I'M TAKING HITS FROM EVERY SIDE

EVERY SIDE THAT THERE IS

MJ

EVERY DAY I FEEL THE WALLS ARE CLOSING IN

WHEN CAN I BEGIN

TO GET MYSELF RIGHT OUT OF

THIS PLACE

MJ/PETER

ANYONE BUT ME

PETER

I COUNT THE GRASS AS IT GROWS

v. 6/7/11

Act I Scene 6

MJ

ANYWHERE BUT HERE

PETER

I GO TO SLEEP IN MY CLOTHES  
BUT THE SHOES DON'T FIT

PETER (CONT'D)

I AM  
NOT WHAT I'VE BEEN TOLD  
I AM  
NOT WHAT I'VE BEEN SOLD  
I'M AT THE POINT OF POSSIBILITY

I CAN ALMOST GLIMPSE INFINITY  
I AM  
NOT WHERE I BELONG

MJ

WHERE DO I

DO I LIVE  
WHAT DO I TAKE

WHO WILL I FIND  
WHATEVER SIGN  
WHEN IS THE TIME  
IS IT NOW?

PETER/MJ

AND I CAN SEE AN OPEN DOOR  
AND I CAN'T LIVE LIKE THIS NO MORE

I CAN'T LIVE LIKE THIS  
NO MORE  
I CAN'T LIVE LIKE THIS  
NO MORE

NO NO NO NO  
NO NO NO NO  
NO MORE...

*We transition to-*

**#5A - TRANSITION TO OSCORP**

v. 5/19/11

Act I Scene 7

**SCENE 7: OSCORP LABORATORY**

*NORMAN OSBORN is pacing about with his head in a newspaper, while his wife EMILY is trying to get his attention. NORMAN is a bundle of energy, going from station to station in his lab, fiddling with equipment, and always talking-*

NORMAN

*(calling out to ASSISTANTS)*

Newts! It came to me in the night-newts!

EMILY

Norman, can you just stand still for a minute--

NORMAN

I'm sure I *can* stand still, I just don't see the point.

EMILY

We need to talk about our *EXTREME* funding problem--

NORMAN

*(now engrossed in newspaper, on high horse)*

See! Now Emily, here's what I'm talking about. Climate change in North America--it's gonna make the cloud-cover so thick we'll need bigger eyes just to compensate. Or no no no--

*(snaps fingers)*

-Infra-red! What species has infra-red?

*(to EMILY)*

Oh, come on Honey, what--

EMILY

Rattlesnakes.

NORMAN

Bingo!

*(yelling to lab-coat-clad assistant)*

Danny!, that genome sequence we isolated on that rattlesnake?, get me the printout!, human beings are gonna see in the dark!, oh and hey--splice in a little luciferin from the glowworm and...I swear Emily, I'm gonna be Norman Osborn who turned night into day! Let there be Light I say! Or no no no, wait, somebody else said that.

EMILY

God?

v. 5/21/11

Act I Scene 7

NORMAN

Who? No no, Edison.

DANNY

*(handing him a report)*

Dr. Osborn, the report you requested.

NORMAN (CONT'D)

*(to EMILY, as cage of newts are brought to him)*

It's a new idea-for when the ocean levels start swamping the cities-Amphibious Skin! Transformation! Transformation's the key! Global catastrophes, extinction events...if humans are going to survive, they need to transform!

*An ASSISTANT on the bridge over the lab interrupts NORMAN-*

LAB ASSISTANT #1 (KEN)

Excuse me, Doctor Osborn, the students from Midtown High have arrived-

NORMAN

The who?

EMILY

The field trip. One of the students won the science fair; his class visiting our lab was the prize--

NORMAN

Oh sure, sure the field trip, bring 'em in, bring 'em in-- Did you see the winning project? By a Peter Parker? There's potential there--

*As STUDENTS from Midtown High begin to file in on the Bridge (including PETER [with a camera around his neck] and MJ), EMILY (in a lower voice) tries one more time to get Norman's attention--*

EMILY

Norman-- You need to LISTEN: You're a dreamer--

NORMAN

The word's visionary! I'm sorry, honey, but you married a--



v. 6/2/11

Act I Scene 7

EMILY

*(interrupting)*

But you've got to be practical, too. Our funding's dried up--  
The staff's getting skittish--

NORMAN

No one's gonna leave just as we're hittin' our stride!

EMILY

They will if we can't pay their salaries--

NORMAN

*(beat, treading carefully)*

I agree--That's why we should at least consider the offer to  
finance our research from...Viper Worldwide.

EMILY

Viper? Norman, they're mercenaries-- You know what they would  
do with our science-- Create genetically engineered super-  
soldiers-- Killing machines--

*STUDENTS begin entering the main floor of the  
lab.*

NORMAN

No. We'd have approval over every application of our research--  
*(seeing Students offstage, beckoning)*  
Oh--yeah yeah--come right on in--don't be shy--

PETER

*(to MJ, in awe of NORMAN)*

Oh my gosh, Mary Jane, I can't believe it! There he is, in the  
flesh!

NORMAN

Now which one of you is Peter Parker??

**{NEXT PAGE IS 26}**

v. 5/28/11 (5:30 PM)

Act I Scene 7

*PETER is star-struck at meeting his idol--*

PETER

Uh...

MJ

*(calling out)*

Here he is-- This is Peter Parker--

PETER

*(embarrassed)*

MJ--

NORMAN

Peter Parker. Well, this is an honor.

PETER

Uh...

MJ

*(helping him out)*

Peter's been talking about you non-stop, Doctor.

PETER

Uhh...

NORMAN

That was quite a project you came up with on nanotechnology and genetic encoding--

PETER

I...I...

MJ

Peter, just tell him--

PETER

*(bursting through his nerves)*

--I've read every word you've ever written! In my world, you're a rockstar!

v. 4/30/11

Act I Scene 7

NORMAN

Did you hear that, Emily? I'm a rockstar--

EMILY

I thought you were God.

PETER

*(super-excited)*

Your work on cellular regeneration? Scientific American says you're gonna cure cancer!

NORMAN

Emily, meet the future: Peter Parker. Peter, my wife, Emily. The only person smarter than I am.

EMILY

Welcome to Oscorp, Peter.

PETER

A pleasure, Mrs. Osborn.

*(turning to MJ)*

Oh, this is Mary Jane Watson--

MJ

Hi. This place is unbelievable.

NORMAN

What a fine lookin' couple.

MJ

*(simultaneous with PETER)*

Oh, no, I'm just--

v. 5/19/11 (2:00 PM)

Act I Scene 7

PETER

*(simultaneous with MJ)*

Oh, no, she's just--

NORMAN

Say no more--

*(beat)*

--but Peter, the Work! The Work is everything! But Love-- Love's what keeps you humble--keeps you sane-- Love's what keeps you human... So my advice is: Figure out a way to have both.

EMILY

*(a joke, including MJ on this)*

And my advice is: Don't marry a mad scientist.

PETER

Can I get a picture, Doctor Osborn? For the school paper?

NORMAN

Sure--

PETER

Maybe in front of the spiders?

MJ

Peter's got a thing for spiders, Doctor... Arachne, Arachnids...

NORMAN

Well, these spiders, they're enhanced versions of themselves, like every other specimen in the lab.

*PETER snaps the picture. NORMAN takes the stage...*

NORMAN (CONT'D)

Whatever potential is inside them, we're unlocking it-- Speeding up the evolutionary process--for you, Peter-- For your classmates-- You've read my book--

PETER

DIY World.

NORMAN

"Improve yourself--"

PETER

--so you can improve the world."

MJ

DIY?

NORMAN

Do It Yourself.

v. 6/7/11

Act I Scene 7

**#6 - D.I.Y. WORLD**

NORMAN (CONT'D)

We gotta get under the hood and tinker! Now! Life is yours! So  
seize it! Forget following your DNA to the letter! Why be  
human when you can be better! DIY, kids!

NORMAN/EMILY

CAUSE WE CAN BE  
WHAT WE WANNA BE  
AND WE NEED TO BE  
WHAT WE GOTTA BE  
THAT'S WHAT WE OUGHTA BE  
IN THE D.I.Y. WORLD

*NORMAN cues the LAB ASSISTANTS, who SING, with  
NORMAN joining in. Eventually the STUDENTS  
join as well.*

LAB ASSISTANTS/EMILY

CAUSE WE CAN BE  
WHAT WE WANNA BE  
AND WE NEED TO BE  
WHAT WE GOTTA BE  
DO IT YOURSELF  
DO IT YOURSELF  
D.I.Y. WORLD

NORMAN

TOMORROW BELONGS  
TO THE BRAVE  
NOT THE SLAVE BUT THE  
BRAVE

NORMAN

*(to PETER)*

GAMMA RAYS, TIDAL WAVES  
INFLUENZA--THERE'S SO MANY WAYS  
THE HUMAN RACE CAN TAKE A HIT  
WE'RE GONNA SINK, BUT YOU CAN SWIM  
IF YOU DON'T MIND A LITTLE CHANGE OF SKIN  
DESIGNER GENES ARE A BETTER FIT

v. 4/12/11

Act I Scene 7

*NORMAN has worked the Students up into an  
enthusiastic chorus.*

LAB ASSISTANTS/STUDENTS  
CAUSE WE CAN BE  
WHAT WE WANNA BE  
AND WE NEED TO BE  
WHAT WE GOTTA BE  
THAT'S WHAT WE OUGHTA  
BE IN THE D.I.Y. WORLD

NORMAN/PETER

EMILY/MJ

CAUSE WE CAN BE  
WHAT WE WANNA BE  
AND WE NEED TO BE  
WHAT WE GOTTA BE  
DO IT YOURSELF  
DO IT YOURSELF  
D.I.Y. WORLD

TOMORROW BELONGS  
TO THE BRAVE

NOT THE SLAVE BUT THE  
BRAVE

TOMORROW BELONGS  
TO THE BRAVE

ALL TO THE  
BRAVE

PETER  
RISING SEAS? NO MORE TREES?

FLASH  
THEN BE A FREAKIN' FLEET OF KILLER BEES!

NORMAN  
WE'RE MASTERS OF CREATION!

NORMAN/PETER  
DNA IS THE WAY

NORMAN  
NOW THAT EVOLUTION'S HAD ITS DAY

NORMAN/PETER  
THE INTELLIGENT DESIGN SOLUTION

NORMAN/PETER/MJ/EMILY/CHORUS  
AND WE  
WE COULD LIVE  
FOR A THOUSAND YEARS!

v. 4/23/11

Act I Scene 7

LAB ASSISTANTS

CAUSE WE CAN BE  
WHAT WE WANNA BE  
AND WE NEED TO BE  
WHAT WE GOTTA BE  
THAT'S WHAT WE OUGHTA  
BE IN THE D.I.Y. WORLD

LAB ASSISTANTS

CAUSE WE CAN BE  
WHAT WE WANNA BE  
AND WE NEED TO BE  
WHAT WE GOT TO BE  
THAT'S WHAT WE OUGHTA  
BE IN THE D.I.Y. WORLD

STUDENTS

DO IT YOURSELF  
YOURSELF  
DO IT YOURSELF  
  
DO IT YOURSELF  
YOURSELF  
DO IT YOURSELF

PETER/MJ/NORMAN/EMILY

TOMORROW BELONGS  
TO THE  
BRAVE NOT THE  
SLAVE BUT THE  
BRAVE

LAB ASSISTANTS

CAUSE WE CAN BE  
WHAT WE WANNA BE  
AND WE NEED TO BE  
WHAT WE GOTTA BE  
DO IT YOURSELF  
DO IT YOURSELF  
D.I.Y. WORLD

STUDENTS

DO IT  
YOURSELF  
  
DO IT YOURSELF  
DO IT YOURSELF  
D.I.Y. WORLD

*Over an instrumental, NORMAN speaks on top,  
transfixed in a messianic vision--*

NORMAN

Imagine! We could produce...super strength! Electric  
reflexes! Abilities once reserved for the ancient gods are now  
within our grasp!

*EMILY, meanwhile, has noticed the Emergency  
light--something disturbing is going on at the  
spider pod. SHE tries to get Norman's  
attention--*

v. 5/2/11

Act I Scene 7

LAB ASSISTANTS

AND WE  
WE COULD LIVE

LAB ASSISTANTS/STUDENTS

WE COULD LIVE  
FOR A THOUSAND--

EMILY

Norman!

*MUSIC out.*

EMILY

The female spider--she's missing!

**#7 - VENOM**

*MUSIC back in*

*EMILY and NORMAN exit.*

*A large SPIDER slowly lowers on thread  
downstage toward an unwitting PETER, who is  
changing the film in his camera--*

*The SPIDER lands on PETER and HE SCREAMS in  
pain.*

PETER

AAAAH!!

*PETER remains in the spot writhing from the  
spider bite as--*

*The projection of the scurrying spiders fills  
the stage and the four BULLIES (FLASH, MEEKS,  
KONG, and BOYLE) step forward to sing:*



v. 5/6/11

Act I Scene 8

**SCENE 8: NORMAN/EMILY CROSSOVER; MJ/AUNT MAY/BEN CROSSOVER**

FLASH/MEEKS/KONG/BOYLE

VENOM FLASHING THROUGH ALL DEFENSES  
BLOOD ELECTRIC AND FLOODLIT SENSES  
CELLS DISMANTLED WITH TRANSMUTATION  
SPUN AROUND BY A SPIDER CONTAGION

**#7A - VENOM U/S**

*MJ rushes over to FLASH and the BULLIES--*

MJ

Flash! Did you see where Peter went?

FLASH

You mean after he *threw-up* in front of all those scientists  
and then bolted like a little girl?

*The BULLIES crack up at this.*

MJ

He was probably standing next to you and accidentally took a  
deep breath.

*The BULLIES razz FLASH:*

MEEKS

Dang, Flash, you stink!

FLASH

Funny, MJ-- But Parker's a born loser, and--  
*(holding up the keys)*  
--check it out: Does he have a new car?

MJ

I'll talk to you *later*, Flash.

*MJ rushes out as DANNY enters shooing the  
BULLIES away--*

DANNY

Hey, hey, gentlemen, field trip's over. Proceed to the lobby in an  
orderly fashion.

*Meanwhile, an agitated NORMAN enters with EMILY.*

NORMAN

Danny!

DANNY

The entire building's in lockdown, Doctor-- Nothing's getting  
out without our knowing about it-- including the missing  
arachnid--

NORMAN

Did you search those Midtown High kids--

v. 5/25/11

Act I Scene 8

NORMAN (CONT'D)

--one of them could've been a spy--

EMILY

Don't start getting paranoid again, Norman...

DANNY

We checked their bags as they left -- all clear.

NORMAN

Sweep the building, floor by floor, lab by lab--

DANNY

Yes, Dr. Osborn.

*DANNY goes.*

NORMAN

Three years of work on that spider-- The perfect distillation of all our experiments--

EMILY

We'll find her, Norman-- Probably somebody took her up to Diagnostics.

NORMAN

What if she got out? What if she's out there, in the world, without anyone to protect her?

EMILY

You designed this building, Norman. There's no way she could've slipped out--Honesty, you get so overwrought--it's not healthy for you, it's not healthy for me.

*EMILY begins to exit.*

NORMAN

*(suddenly)*

Emily!

EMILY

What?

NORMAN

When you see a boy like Peter Parker-- You don't have any regrets, do you? You don't think we should've--

EMILY

*(stopping him right there)*

I don't think anything.

v. 4/28/11

Act I Scene 8

NORMAN

*(relieved)*

Good. Every now and then I worry that we've overreached--

EMILY

We have, but that's your nature--

NORMAN

Luckily I have you.

EMILY

That's right. Worry about our funding. Worry about how we're going to keep this magnificent ship of ours afloat without resorting to corrupt, shadow organizations like Viper Worldwide.

*NORMAN and EMILY exit.*

*AUNT MAY and UNCLE BEN, in front of their house--*

AUNT MAY

Ben, maybe we should call a doctor.

UNCLE BEN

The boy's okay, he's tougher than he looks--

UNCLE BEN/AUNT MAY

--A chip off the old block--

*MJ crosses to AUNT MAY and UNCLE BEN.*

MJ

Mrs. Parker, Mr. Parker--is Peter home?

AUNT MAY

He came home and went straight to bed--

MJ

Is he all right?

AUNT MAY

He was feverish, he said, and he did look it. I assumed it was the flu or something--

*(whispers it)*

--puberty-related--

v. 5/24/11

Act I Scene 8

UNCLE BEN

I've kept an ear out-- He's up there, banging around-- Let him sweat it out--

MJ

Will you tell him I stopped by? And that I hope he's feeling better?

UNCLE BEN

You bet we will--

MJ

Thanks a lot.

*MUSIC out. MJ goes. UNCLE BEN and AUNT MAY have a sweet, easy moment between them...*

UNCLE BEN

You'll see. We leave him alone, he gets a good night's rest, and when he wakes up tomorrow morning, he'll be dancing on the ceiling...

*They exit as we segue to...*

v. 4/23/11

Act I Scene 9

**SCENE 9: PETER PARKER'S BEDROOM — NEXT MORNING**

*PETER awakes on the bedroom ceiling, freaking out.*

PETER

Omigodomigodomigodomigod--!

**#8: BOUNCING OFF THE WALLS**

*As PETER falls onto his bed:*

PETER (CONT'D)

Aaaaaahhhh!

*Bewildered, he becomes immediately aware of his new muscles.*

PETER (CONT'D)

*(enthused - singing)*

It's the spider bite!

*PETER contemplates the bite on his right hand, then leaps to SR bedroom wall and bounces off. Becoming more and more revved up--*

PETER (CONT'D)

Gotta be!

*PETER takes a leap onto the other wall.*

PETER (CONT'D)

OH YEAH!

*PETER flings off his glasses and leaps up to the light fixture on the ceiling.*

PETER (CONT'D)

*(approving)*

UH HUH.

*PETER SINGS while hanging from the light fixture.*

v. 4/12/11

Act I Scene 9

PETER (CONT'D)

SOMEONE ELSE  
HAS WOKEN UP INSIDE OF ME  
SOMETHING  
HAS JUST TURNED ON A LIGHT IN ME  
I FEEL A FORCE  
FLOW THROUGH EVERY ARTERY  
NOW

*PETER begins walking up the walls of his room  
as--*

PETER (CONT'D)

I CAN'T GET DOWN  
I WOKE UP ON THE ROOF AGAIN  
ROUND AND ROUND—  
SPINNING ON THE SPOT AGAIN  
I CAN'T EXPLAIN  
THE WHO, THE WHERE, THE WHY OR THE WHEN,  
OR HOW

*PETER sings on the floor again--*

AND I FEEL IT IN MY VEINS  
IT'S A FEELING I CAN'T TAME  
CAN ANYONE PLEASE EXPLAIN  
WHY WHY WHY  
WHY I'M

*PETER leaps and tumbles from wall to wall--*

PETER & OFFSTAGE VOICES

BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS

*PETER sings upside-down from the ceiling--*

PETER

A SUNSPOT—I'M ATOMIC ENERGY  
THE ATOM SPLIT  
BUT LEFT THE BEST PART IN ME  
IT'S NOT STATIC—  
IT'S JUST ELECTRICITY  
WOWWWW

v. 4/12/11

Act I Scene 9

*More bouncing off the walls for PETER,  
including the walls playing "ping-pong" with  
him, until he sends the walls flying away--*

PETER & OFFSTAGE VOICES

BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS

*PETER struts/jumps to-*

v. 4/19/11

Act I Scene 10

**SCENE 10: MIDTOWN HIGH SCHOOL - PETER'S REVENGE**

*As Bouncing Off the Walls MUSIC continues,  
lockers come on. HIGH SCHOOL KIDS CROSS,  
joining the song--*

HIGH SCHOOL KIDS (AYO, BETHANY, NATALIE, KEM)

WOAHHH OHH OH  
WOAHHH OHH OH

*The BULLIES enter, tormenting a PETER PARKER-  
like NERD. The lockers part, revealing a  
transformed PETER PARKER, who approaches the  
BULLIES...*

PETER/KIDS [IN BOLD]

AND I FEEL IT IN MY SOUL  
WHAT I NEED TO CONTROL  
AND I FEEL IT IN MY BONES  
LET'S ROCK AND ROLL, ROLL, ROLL, ROLL, ROLL

*Eight-Bar Drum Break, with 4/8's then-*

*Utilizing "black theater" puppet techniques, a  
Comic fight between PETER and the BULLIES  
ensues, with PETER delivering effortless  
punches into the BULLIES which send them  
flying high in the air and bouncing off the  
walls. The NERD is saved. When STUDENTS look  
at PETER quizzically, he offers:*

PETER  
(shrugging)

I've been working out.

*As PETER dispatches with the other Bullies--*

PETER/KIDS/OFFSTAGE VOICES

BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS

*(4 Bar guitar solo)*

BOUNCING OFF THE WALLS  
BOUNCING OFF THE WALLS  
YEAH YEAH YEAH YEAH  
ALRIGHT!



*The song buttons with PETER sending two webs from his wrists over a bully. He is alone onstage.*

PETER

Okay, after careful analysis, the only logical conclusion is that I now have the proportionate strength, speed, and agility of a super-spider, which is...awesome. I also seem to be generating a web-like fluid, probably in my intestines, which is-- also awesome!

*Flash's convertible is revealed. MJ and FLASH cross in the car as--*

FLASH

*(calling out)*

How's it goin', Slurk! Don't block the box!

PETER

*(confused)*

MJ?

MJ

I'm late for rehearsal! He's just giving me a ride! See you!

*The car vanishes, leaving PETER alone on stage!*

PETER

Okay. Not awesome...

*UNCLE BEN enters having seen the seeming brush-off.*

UNCLE BEN

Peter? You didn't forget we were gonna fix up the fence in the backyard tonight, did you?

PETER

*(not even looking at him)*

I need a car, Uncle Ben...

UNCLE BEN

I don't disagree. We'll get you one.

PETER

No, I mean I need a car right now.

v. 5/31/11

Act I Scene 10

UNCLE BEN

*(sagely)*

That was Mary Jane Watson, wasn't it.

PETER

If I had a car, I could drive her to school every day. I could drive her to play practice. I could drive her to the drive-in! The drive-through!

UNCLE BEN

Comes a time in every man's life when he needs a car...

PETER

Or a motorcycle! Yeah, a motorcycle!

UNCLE BEN

Let's stick to the car-- We'll start saving up. But remember, Peter, what I always say: "There are no shortcuts, in life as in love." Ah, finish your day-dreaming, Romeo...

*UNCLE BEN exits.*

## **#9 - WRESTLING MATCH**

PETER

Why didn't I see it before? It's so obvious! A car! Get the car, get the girl! Car equals Girlfriend. By extension, Motorcycle equals Girlfriend Like Mary Jane! Of course, with the money I have--

*(returning to earth, holding up thumb and forefinger)*

--the motorcycle'll be about the size of a quarter and made out of plastic.

*A newspaper "blows" into PETER.*

PETER (CONT'D)

*(reading)*

"CASH MONEY to anyone who can last three minutes in the ring with Bonesaw McGraw"?!

*(eyes grow wide)*

"ONE THOUSAND DOLLARS"?!

*(bingo moment)*

Proportionate speed and strength of a spider...I can do this! I just need a name and a costume!

*UNCLE BEN returns--*

UNCLE BEN

Peter, come on now, your Aunt May isn't going to give us dinner 'til we fix that fence.

PETER

*(determined)*

Hey, Uncle Ben-- Don't worry about the car. I'll get it myself.

*UNCLE BEN chuckles, knowingly.*

PETER (CONT'D)

Because you know what? There are shortcuts! And you know what you are if you don't take them? A chump!

UNCLE BEN

So you've got it all figured out...? All right, but keep this in mind: "Knowledge isn't the same as wisdom--"

PETER

*(interrupting him)*

Give me a break, Uncle Ben--

UNCLE BEN

*(stung)*

Peter--

PETER

And tell Aunt May I've got other plans tonight-- Like getting some new clothes! And a mask!

*MUSICAL sting. PETER bolts off as a silk drop depicting Bonesaw McGraw unfurls--*

v. 6/7/11

Act I Scene 11

**SCENE 11: WRESTLING MATCH**

*--and a Spider-Man double runs on, wearing a pathetically home-made Spider-type suit [\*\*NOT the colors red or blue\*\*]. He wears a decorated ski mask over his head. He starts stretching, so that we see the spider on the back of his hoodie. A RINGSIDE ANNOUNCER and RING GIRL come on--*

RINGSIDE ANNOUNCER (Jeb)

Hey, Spidey boy, you sure about this, you're pretty small.

*(the DOUBLE nods enthusiastically, as MISS EVELYN hands the DOUBLE a contract and a pen)*

Okay, well here's your waiver kid-signed, sealed, delivered.

*(as DOUBLE signs; MISS EVELYN takes it back)*

We'll hold onto it for safe keeping, but just so you know: directions to the hospital are printed on the back. Also the phone number and discount code for a very good coffin maker. They do beautiful work. You probably haven't written yourself an introduction, have you?-that's okay, so long as you wrote up a Last Will and Testament, I'll take care of the rest. And don't worry, we got both a priest and a rabbi on call, in the locker room, should the need arise--Good luck, kid, welcome to Showbiz.

*The ANNOUNCER takes up his mike--*

RINGSIDE ANNOUNCER (CONT'D)

Alright folks, it's time for another incredible massacre to take place! The likes of which have not been seen since the time of the Roman Gladiators! Introducing our challenger! Puny! Pathetic! And about to be Puréed! Let's hear it for the HUMAN SPIDER!

*The SPIDER-MAN PROXY flexes pathetically as we hear canned "Boos."*

RINGSIDE ANNOUNCER (CONT'D)

And ready to take his nice warm bloodbath! The Sultan of Slaughter--Bonesaw McGraw!

*A Wrestling Ring is delivered from the pit, containing a large inflatable BONESAW MCGRAW doll and his TRAINER. The RING GIRL holds a "Round One" sign. --the Actor playing the ANNOUNCER also does the voice of Bonesaw...*

*The Spidey Proxy climbs into the ring.*

BONESAW

I'm gonna squash you, bug!

*DING!*

RINGSIDE ANNOUNCER

And there's the bell.

nRINGSIDE ANNOUNCER

This could get ugly, this could get Cannibalistic--It's true!--  
Bonesaw has a special steak sauce reserved just for his  
victims--Spicy Slaughter! Also available--Massacre Mesquite.  
Boy, I just hope this little runt knows his blood type, cause  
he's gonna need [a few dozen pints before]--HOH! HOH! Hold the  
phone! What's Bug-boy doing?!

BONESAW

Mommy! Where's Mommy!

*The SPIDEY PROXY is dominating BONESAW...*

RINGSIDE ANNOUNCER

McGraw is calling for his Mommy! That is *not* a good sign!

*BONESAW'S TRAINER squirts water on BONESAW  
from a water bottle, towels him off as-*

RINGSIDE ANNOUNCER (CONT'D)

Boy, Bug-boy was playing Saw like a guitar!--that was Sunday  
Bloody Sunday on a professional wrestler, folks! Ouch! That's  
gotta hurt!

*DING!*

RINGSIDE ANNOUNCER (CONT'D)

How is he doing it?! Spider-boy is making Bonesaw look like...like  
an inflatable doll. And he's down!!

*SPIDEY PROXY climbs the ropes--*

BONESAW

No...No...NO!

*The SPIDEY PROXY makes one more jump onto  
BONESAW.*

RINGSIDE ANNOUNCER

One..two...three!

*(huge shock)*

Let's hear it for the Bug-boy! He's done it!

**#9A - BEN'S DEATH**

*The SPIDEY PROXY sinks into the pit with the  
wrestling ring--*

PETER (OFFSTAGE VOCALS)

*(singing as the Spider-proxy vanishes)*

BOUNCING OFF THE WALLS

BOUNCING OFF THE WALLS

*As soon as the wrestling ring starts to  
disappear, PETER (still wearing his wrestling  
costume minus the mask) enters, elated,  
counting his money.*

v. 6/7/11

Act I Scene 11

PETER (CONT'D)

...nine hundred and ninety-eight, nine hundred and ninety-nine, one thousand! WHOO-HOO! I can't wait to show Uncle Ben I was right! Man, these powers I'm gonna be rich! I'm gonna be famous! I'm gonna be famous for being rich—

v. 5/17/11 (2:30 PM)

Act I Scene 11

*HE bursts into song. A REPRISE of "Bouncing  
Off the Walls."*

PETER (CONT'D)

AND I FEEL IT IN MY BONES...

SO LET'S ROLL ROLL ROLL ROLL ROLL...

BOUNCING OFF THE WALLS

BOUNCING OFF THE WALLS

*We hear a GUNSHOT and the ROAR of a car  
engine, accompanied by a SCREAM, a SQUEAL of  
tires, TWO MORE GUNSHOTS—*

v. 6/7/11

Act I Scene 12

**SCENE 12: PETER HEADS HOME/DEATH OF UNCLE BEN**

*PETER dashes SR, a MUSIC STING accompanied by brief blackout, during which UNCLE BEN (dead), AUNT MAY, and MJ are delivered by the pit lift.*

*PETER finds AUNT MAY huddled over Ben's supine body, MJ with a comforting hand on Aunt May's shoulder—*

AUNT MAY

Ben—oh my Ben--

PETER

Aunt May...?

AUNT MAY

Peter...

MJ

It was a carjacker, he had a gun--

PETER

What?

MJ

--your Uncle Ben surprised him...

PETER

*(to MJ)*

No...no...

*(he kneels beside the body)*

Uncle Ben...Uncle Ben, I'm sorry, I'm sorry... It's my fault, it's my fault...

AUNT MAY

*(reaching for him)*

No, Peter, don't say that.

PETER

It's my fault. If I'd been home instead of...

AUNT MAY

You can't blame yourself, Peter.

*PETER begins to back away--*

PETER

You don't understand, you don't understand, I...I could've stopped this...



v. 6/7/11

Act I Scene 12

*The lights of an Ambulance approaching, in the distance, as--*

**#10 - RISE ABOVE**

*AUNT MAY looks up at PETER briefly, unhearingly, then turns as MJ comforts her.*

*Ambulance sirens fade up.*

*As PETER walks downstage, lights out on AUNT MAY, MJ, and UNCLE BEN. The pit sinks with them.*

*Meanwhile, as Peter walks downstage during the "Rise Above" intro, in the sound mix with sirens, we also hear police scanner—a dispatcher and an officer (dispassionate, world-weary)—*

DISPATCHER (JEB)

869-what's your 20 on the Carjacking?

OFFICER (MATT CAPLAN)

En route. Third carjacking this week.

DISPATCHER

Keepin' ya busy, eh Fred?

*As the Dispatcher lists the below, his voice begins to slightly overlap. The sounds eventually fade as the iris curtain descends.*

DISPATCHER (CONT'D)

Armed robbery still in progress Jamaica and Lefferts. We have a code 2 code 2 possible hostages, requesting backup, Liberty Avenue arson two children still trapped, we've got a 240 assault Harlem we've got a hit and run, we've got a bomb threat, that's Chelsea and midtown, we've got a homicide perp still at large...

PETER

WHEN THE ONES WHO RUN THE FIREHOUSE  
ARE THE ONES WHO START THE FIRE  
WHEN THE LAWLESS MAKE THE LAWS  
AND EVERY PREACHER IS A LIAR  
WHEN THE ONES THAT DAMN THE INNOCENT  
WELL, THEY OWN THE NIGHTLY NEWS  
AND FRONT PAGE...  
AN OLD MAN SAID TO ME

"IT'S NOT WHO BUT WHAT YOU KNOW  
AND KNOWLEDGE ISN'T WISDOM  
WITHOUT CONTROL  
BETTER STILL TO BE THE CHANGES  
THAT YOU WANT TO SEE  
BUT THEY COME SLOW...  
I KNOW..."

AND YOU SAID, "RISE ABOVE  
OPEN YOUR EYES UP"  
AND YOU SAID, "RISE ABOVE..."

v. 5/27/11

Act I Scene 12

PETER (CONT'D)

I CAN'T

*PETER interrupts himself--*

PETER (CONT'D)

...I can't...

*We hear ARACHNE's VOICE before we see her.*

ARACHNE (V.O)

Hear me...the voice within your heart...honor your  
gift...*embrace your powers...*

v. 4/27/11

Act I Scene 13

**SCENE 13: THE ASTRAL PLANE/PETER'S BEDROOM**

*ARACHNE is revealed, suspended from web threads. She sings--*

ARACHNE

FOR EVERY HEART THAT BLEEDS  
WILL COLOUR YOUR WORLD RED  
AND THE SORROW IN THE NIGHT  
WILL BE THE BLUE YOU CANNOT SHED  
BUT YOUR STRENGTH WILL BE A VISION  
BEYOND VISIBILITY  
AND THE GIFT THAT IS WITHIN YOU  
WILL GIVE YOU  
NEW EYES TO SEE

THEN YOU WILL RISE ABOVE  
SWING THROUGH THE SKIES ABOVE  
AND YOU SHALL RISE ABOVE  
YOURSELF

FEMALE ENSEMBLE

KNOW THAT I AM WATCHING  
KNOW THAT I AM WAITING

HAH  
HOO

*PETER rising from his bed-*

PETER

STANDING ON THE PRECIPICE  
I CAN SOAR AWAY FROM THIS

FEMALE ENSEMBLE

OOH...

*As the song builds, the Iris opens wider to reveal UNCLE BEN's funeral. AUNT MAY and MJ are there, surrounded by MOURNERS dressed in black.*

ARACHNE/CHORUS

AND YOU CAN RISE ABOVE

OPEN YOUR EYES UP

AND YOU CAN RISE ABOVE  
YOURSELF

PETER

FEED YOUR SOUL

RISE ABOVE YOURSELF  
AND TAKE CONTROL

BLEED FOR LOVE  
BE YOURSELF AND RISE  
ABOVE IT ALL

v. 5/31/11

Act I Scene 13

CHORUS

AND YOU CAN RISE ABOVE  
OPEN YOUR EYES UP

AND YOU CAN RISE ABOVE  
YOURSELF

AND YOU CAN RISE ABOVE  
OPEN YOUR EYES UP

AND YOU CAN RISE ABOVE  
YOURSELF

ARACHNE

I WILL BE HERE  
YOU ARE NEVER  
ALONE  
INSIDE YOUR  
DREAMS I'LL BE  
WATCHING AND  
WAITING FOR YOU

I WILL BE HERE  
YOU ARE NEVER  
ALONE  
INSIDE YOUR  
DREAMS I'LL BE  
WATCHING AND  
WAITING FOR YOU

PETER

AND EVERY HEART THAT BLEEDS  
WILL COLOR MY WORLD RED  
AND THE SORROW IN THE NIGHT  
WILL BE THE BLUE I CANNOT SHED  
AND MY STRENGTH WILL GIVE ME VISION  
BEYOND VISIBILITY  
AND THE POWERS RISING IN ME;  
WILL GIVE ME  
NEW EYES TO SEE

PETER (CONT'D)

*(to himself)*

Uncle Ben I make this vow--to use these gifts to serve the  
world...

*(solemn)*

For with great power...comes great responsibility.

AND I WILL RISE ABOVE  
REACH FOR THE SKIES ABOVE  
AND I WILL RISE

**SCENE 14: SPIDER-MAN'S NEW YORK DEBUT**

**#11 - NEW YORK DEBUT**

*STIRRING MUSIC. The forced-perspective Cityscape is now in daylight.*

*SPIDER-MAN #1 (BRANDON) suddenly appears upstage, flips (in a gainer), and lands all the way downstage.*

*HE back flips, as, from offstage, we hear the OFF-STAGE SOUND OF A SIREN-- SPIDER-MAN flies off SR--*

*SPIDER-MAN #2 (MARCUS) makes a swing across from SR to SL*

*SPIDER-MAN #3 (GERALD) makes a swing across from SL to SR*

*From SR, SPIDER-MAN #4 (CRAIG) enters. HE is an acrobat who utilizes a tumble-track to tumble and jump.*

*SPIDER-MAN 5# (DOLLAR) is another tumbling acrobat, going SL to SR.*

*SPIDER-MAN #6 (MANNY) is another tumbling acrobat, going SR to SL.*

v. 5/12/11

Act I Scene 14

*The music transmutes into rousing SPIDER-MAN CRIME-FIGHTING MUSIC.*

*Three gangsters with sacks of money on their backs and holding Tommy guns run down the ramp. From above, SPIDER-MAN (#1) makes a double swing, drops a web-net over them. The GANGSTERS roll down into the trap.*

SPIDER-MAN (V.O)  
(as he swings)

Special today! Free webbing!

*Another SPIDER-MAN (#7) SR, swings over the audience, lands onto the balcony HL.*

*MJ, entering SR, walking with her nose in a script, crosses the stage, stops, looks up, and sees...SPIDER-MAN, swinging around.*

SPIDER-MAN (V.O)

Hi...just passing through!

*SHE is transfixed. Love at first sight... SHE exits SL.*

*A MUGGER snatches a purse from an OLD LADY. SPIDER-MAN (#7) swings back to the stage, lands in front of the PURSE-SNATCHER. SPIDEY gives the purse back to the LADY, the MUGGER runs away, SPIDER-MAN shoots a web and tosses the MUGGER offstage (SR). SPIDER-MAN then exits SL.*

SPIDER-MAN (V.O)

Spider Airlines - the safest way to fly!

*A Burning Building. A Chorus of Mothers appear and an off-stage voice screams "My Baby!"*

*Two Pop-Ups depict a baby falling into Spidey's arms. The Daily Bugle Musical Theme transitions us to-*

**#11A - DAILY BUGLE #1**

v. 4/15/11

Act I Scene 15

**SCENE 15: THE DAILY BUGLE**

*J. JONAH JAMESON is reading a headline as reporters stand by.*

*SECRETARIES wheel in on stools attached to typewriters.*

*Reporters: BUD (cub reporter); STOKES (a man's man, see Clark Gable, It Happened One Night); MAXIE (see Hepburn, Russel, etc.); TRAVIS (dapper know-it-all); BUTTONS (put-upon old-timer a beat behind in this modern world) MUSIC fades as the scene begins...*

JAMESON

"Masked Man Foils Robbery"?! Well that's a typo! Masked men don't foil robberies, they commit robberies!

ALL SECRETARIES

That's right, JJ.

JAMESON

*(to Buttons)*

Buttons--

BUTTONS

Yeah JJ?

JAMESON

Did you edit this?

BUTTONS

You bet.

JAMESON

You're fired!

*(to Bud)*

You, Bud--whatcha got?

BUD

*(reading report)*

"Man in Tights saves Child"!

JAMESON

That's the plot to the Nutcracker!--Get me news!

STOKES

*(reading headline of his report)*

"Stick-up Man gets Mysteriously Stuck."

v. 4/14/11

Act I Scene 15

JAMESON

What do you mean? Stuck in what?

MAXIE

*(referring to her notes)*

"Goo."

JAMESON

"Goo"? What kind of goo?!

STOKES

*(struggling)*

A sort of web-like goo...



v. 5/28/11

Act I Scene 15

MAXIE  
*(helpfully clarifying)*

Goo goo.

TRAVIS  
*(helpfully adding--)*

Webby goo goo!

STOKES/MAXIE/TRAVIS

Yeah, goo goo!

JAMESON  
Have you all turned into infants?? What's wrong with you people?! This is the Daily Bugle! Not the Herald! Not the Times! And God knows it's not the Post!

ROBERTSON  
Hey, JJ, take a look at this.

*Hands him the paper.*

JAMESON  
"Heister gets Hoisted by Whosits!" You call that a headline, Robertson?! For the millionth time, who's Whosits?! And where are all the photographs!? You! Where!

BUD  
Well he's elusive!

TRAVIS  
He's fast!

MAXIE  
He doesn't want his picture taken!

JAMESON  
Ah hah! And *why*?! Cause he's a crook! I'm telling you, people, this thing--It's what's gonna put the Bugle back on top! We're fighting bloggers! We're fighting the Internet! We're fighting Facebook! We're a daily paper in a 24-7 world! We're a dinosaur... But this Bug-Boy? If we can make him our mascot before anyone else, DINOSAURS WILL WALK THE EARTH ONCE MORE!

*SECRETARIES applaud.*

JAMESON (CONT'D)  
So from now on, there is no story but: "Human Insect On City-wide Crime-Spree!"

ROBERTSON  
Actually, Jonah, from all accounts (except yours), he seems to be helping people--

BUD  
He's fighting crime, JJ not perpetrating it--

v. 6/7/11

Act I Scene 15

JAMESON

*(calm, fatherly)*

Bud-- Buddy... Buddy Boy... I don't mean to be cynical, Bud, a cynical, world-weary newspaperman with ink in his veins instead of blood, but--

*(a roar)*

--HELPING PEOPLE DOESN'T SELL PAPERS!! "ARACHNID ATTACKS! RUN FOR YOUR LIFE!" AAAAAHHHH! *THAT* sells papers. So *THAT* is the story! Now all we need is to catch him in the act! *On camera!*

BUTTONS

*(holding up sketch)*

I've made a sketch of the Man-Spider, based on eyewitness reports!

JAMESON

*(as if about to give him a raise)*

Oh a sketch. Now *that's* thinking!

*(ready to tear his head off)*

SEVENTEENTH CENTURY Thinking! I'm telling you, I want authentication, I want clarification, but most of all, I want--

*The REPORTERS and SECRETARIES exit in all directions. PETER PARKER enters, holding out a stack of photos.*

PETER

--photos of the Human Spider?

JAMESON

YES--

PETER

I've got 'em right here!

JAMESON

Who the hell are you?

PETER

Peter Parker. I've been trying to see you for weeks and finally your receptionist let me in--

JAMESON

Buttons--

BUTTONS

Yeah, JJ?

JAMESON

Fire Betty Brant.

BUTTONS

You bet.

JAMESON

*(taking the photos)*

Where'd you get these?

v. 6/4/11

Act I Scene 15

PETER

I took them. They're a little blurry, 'cause it's hard to focus while you're--

JAMESON

*(suspicious)*

How'd you get them? You're just a kid--

PETER

Uhhh...

JAMESON

*(rifling through them)*

They're fakes. Obviously. Computer-generated.

*(landing on one, pleased with it)*

Oooooohhh....This one's good.

PETER

They're not fake, Mr. Jameson.

JAMESON

Fakes! All of them, and they're lousy, I don't want 'em, I'll give you twenty bucks for the bunch.

PETER

Twenty bucks? But--

JAMESON

Okay, you got me. Fifteen.

PETER

But--

JAMESON

*(as if PETER drove a hard bargain)*

Fine, twelve. But that's as low as I go.

PETER

But--

JAMESON

But what? You don't want money? You're a volunteer photographer. Welcome to the Bugle.

v. 4/22/11

Act I Scene 15

PETER

No, I just-- I'm about to graduate and I need a real job and I thought they'd be worth more than--

JAMESON

I don't care what you thought, just get me more pictures.

**#11B - VENAL VIGILANTE**

Lots more.

*(as he leafs through photos)*

Of this Public Menace! This Venal Vigilante! This...

*(suddenly coming up with a name--)*

...SPIDER-MAN! Yeah!

*Oscorp scenery flies in--*

**#12 - PULL THE TRIGGER**

v. 4/24/11

Act I Scene 16

**SCENE 16: OSCORP LAB — A VISIT FROM VIPER WORLDWIDE**

*PULSING PARANOID MUSIC. NORMAN, who looks more harried and haggard than previously, is obsessing over a copy of the Daily Bugle, as he enters with EMILY.*

NORMAN

Spider-man? Spider-man?! He's one of ours! He has to be! This is our science, Emily! This is what we've been working towards! Humans 2.0!

EMILY

It's possible, Norman.

NORMAN

How?

EMILY

With all of the leaks-- Our research could've gotten out into the world, could've been stolen--

NORMAN

How? We're hermetically sealed!

EMILY

We were-- All our scientists got fed-up and quit-- And took their files, their samples, with them-- It's what I've been warning you about--

NORMAN

*(almost transfixed)*

Spider-Man... Spider-Man...

*FOUR VIPER EXECUTIVES hover on the bridge over the lab.*

*NORMAN doesn't acknowledge them at first. Other than EMILY, the Lab is conspicuously absent of Assistants.*

VIPER EXECUTIVES (ALL)

*(whispering, insinuatingly)*

*Enhanced genetics...*

NORMAN

Spider-Man--

VIPER EXECUTIVES (ALL)

*Superhuman kinetics-*

NORMAN

Spider-Man--

v. 4/12/11

Act I Scene 16

VIPER EXECUTIVES (ALL)

*Muscle augmentation--*

NORMAN

*(to self, pointing to article)*

And look at that--

VIPER EXECUTIVES (ALL)

*Web bio-generation...*

NORMAN

*(growing realization, paranoid)*

No question: Spider-man is an Oscorp creation!

*The FOUR VIPER EXECUTIVES overlapping, as if  
they were voices in Norman's head-*

VIPER EXECUTIVE #4 (Ken)

*It's getting out--*

VIPER EXECUTIVE #3 (Luther)

*Your research--*

VIPER EXECUTIVE #2 (Jeb)

*Your life's work--*

VIPER EXECUTIVE #3 (Luther)

*Your precious research--*

VIPER EXECUTIVE #1 (Dwayne)

*Your secrets--*

VIPER EXECUTIVE #4 (Ken)

*Getting sold--*

VIPER EXECUTIVE #1 (Dwayne)

*Getting bought--*

NORMAN

It isn't possible...

VIPER EXECUTIVES (ALL)/EMILY

*Isn't it?*

NORMAN

It's not.

VIPER EXECUTIVES (ALL)

*Or is it?*

v. 4/21/11

Act I Scene 16

VIPER EXECUTIVE #2 (Jeb)

*They had grudges--*

NORMAN

Grudges?

VIPER EXECUTIVE #3 (Luther)

*They all resented you--*

NORMAN

*(to Emily)*

Get Von Meyer--he's got some explaining to do!

EMILY

He left.

NORMAN

What? Von Meyer, too?!

EMILY

Lee, Kravinoff, Connors, Kasady--

*As NORMAN grabs a staff list from EMILY and scans-*

NORMAN/TWO VIPER EXECUTIVES (Dwayne, Jeb)

*(singing, whispering, devil-in-the-ear)*

MAYBE IT WAS KASADY

VIPER EXECUTIVES (ALL)

YOU RELIED ON LOYALTY

VIPER EXECUTIVE #1 (Dwayne)

ALL YOUR STAFF

NORMAN/VIPER EXECUTIVE #1 (Dwayne)

WHERE DID THEY GO

NORMAN/VIPER EXECUTIVES (ALL)

AND WHAT DID THEY TAKE?

AND WHAT DID THEY KNOW?

EMILY

They're making side-deals-- They weren't getting paid--

VIPER EXECUTIVE #4 (Ken)

HOW'S IT FEEL TO BE BETRAYED?

NORMAN/VIPER EXECUTIVE #3 (Luther)

LEAVING LIKE RATS

FROM A SINKING SHIP

NORMAN/VIPER EXECUTIVE #2 (Jeb)

YOU'RE LOSING CONTROL

NORMAN/VIPER EXECUTIVE #1 (Dwayne)

YOU'RE LETTING IT SLIP

v. 4/28/11

Act I Scene 16

VIPER EXECUTIVES (ALL)

TIME TO GET IT!  
YOU'VE BEEN STABBED IN THE BACK!  
YOU GONNA ROLL OVER  
OR ATTACK!

*MUSIC stops.*

VIPER EXECUTIVE #1 (Dwayne)  
Osborn, we'll be waiting.

EMILY  
(*rushing back on*)  
Waiting for what, Norman? Who are those men?

NORMAN  
They're from Viper Worldwide, remember? They want--

EMILY  
(*cutting him off*)  
I know what they want...

NORMAN  
They want to subsidize Oscorp--

EMILY  
Yes, so we can build them super human soldiers for new and improved killing--

NORMAN  
Emily, we are this close to achieving everything we've spent years working on. Trust me, I can control Viper Worldwide.

EMILY  
(*angry, hurt*)  
Trust you? You went behind my back, Norman.

NORMAN  
I tried telling you...

*Shaking HER head, she goes.*

VIPER EXECUTIVE #1 (Dwayne)  
If there's a problem--

VIPER EXECUTIVE #2 (Jeb)  
--we'll just go to your competition!

*MUSIC in.*

NORMAN  
"Competition"?! I don't have any!

*The VIPER OFFICIALS brandish Daily Bugles in  
NORMAN's face--*



v. 4/12/11

Act I Scene 16

VIPER EXECUTIVES (ALL)

WAKE UP, SON!  
SOMEONE'S CHEATING YOU!  
YOU DO HAVE COMPETITION  
AND THEY'RE BEATING YOU!  
SO FIGHT BACK!  
ARE YOU JUST GONNA WAIT?!  
IT'S AN ARMS RACE, BOY--  
YOU CAN'T HESITATE!

VIPER EXECUTIVES #2,3,4 (Jeb, Luther, Ken)

WE WANT NEW MEN!

VIPER EXECUTIVES #1 (Dwayne)

A NEW BREED OF MARINES!

VIPER EXECUTIVES #2,3,4 (Jeb, Luther, Ken)

NOT HUMAN!

VIPER EXECUTIVES #1 (Dwayne)

WE WANT FIGHTING MACHINES!

VIPER EXECUTIVE #2,3,4 (Jeb, Luther, Ken)

A NEW SPECIES

VIPER EXECUTIVES #1 (Dwayne)

ONE THAT'S HARDER TO KILL!

NORMAN

*(spoken)*

And what if I won't?

ALL VIPER EXECUTIVES

WE'LL GET SOMEONE WHO WILL

*A whole VIPER CORPS (male and female) has  
entered--*

v. 5/19/11

Act I Scene 16

VIPER CHORUS & EXECUTIVES

DON'T JUST THINK OF YOU  
THINK OF GOD AND COUNTRY  
JOIN THE PROUD AND FEW  
WHO KNOW BEST FOR THEIR COUNTRY

VIPER EXECUTIVES (ALL)

GET SOME PATRIOTIC PRIDE  
OR WE'LL SELL IT TO THE OTHER SIDE!

VIPER EXECUTIVES #4 (Ken)

HOW DO WE WIN?!

VIPER EXECUTIVES #1,2,3

BY LIVING IN FEAR!

VIPER EXECUTIVES #3 (Luther)

HOW DO WE WIN?!

VIPER EXECUTIVES #1,2,4

GET THE ENEMY CLEAR

VIPER EXECUTIVES #2 (Jeb)

HOW DO WE WIN?!

VIPER EXECUTIVES #1,3,4

BY SAYIN' IT'S DONE

VIPER EXECUTIVES #1,2,3,4

IN RETALLIATION!

VIPER EXECUTIVES #1 (Dwayne)

HOW DO WE WIN?!

VIPER EXECUTIVES #2,3,4

BY CLEARIN' 'EM OUT'

VIPER EXECUTIVES #4 (Ken)

HOW DO WE WIN?!

VIPER EXECUTIVES #1,2,3

BY MURDERIN' DOUBT

VIPER EXECUTIVES #3 (Luther)

HOW DO WE WIN?!

VIPER EXECUTIVES #1,2,4

'CAUSE WE'RE IN THE RIGHT!

ALL VIPER EXECUTIVES

GET IN LINE OR SAY GOODNIGHT!

VIPER EXECUTIVE #1 (Dwayne)

Picture it, Norman- our nation's best, redesigned for  
one purpose! WAR!

v. 4/12/11

Act I Scene 16

*During guitar break, 1/8 of intro, 4/8's of dance  
as NORMAN is put through some brutal psychedelic  
war paces til-*

NORMAN

NOOOOO!

VIPER EXECUTIVES (ALL)

SO DELIVER!

NORMAN

I ain't working for you.

VIPER EXECUTIVES (ALL)

WE WANT BIGGER!

NORMAN

That ain't somethin' I do.

VIPER EXECUTIVES (ALL)

PULL THE TRIGGER!  
START BEING A MAN!

VIPER EXECUTIVE #4 (Ken)

Take care of business or get off the can--

VIPER EXECS #1,2,3 (Dwayne, Jeb, Luther)

START MAKING!

VIPER EXECUTIVE #1 (Dwyane)

AND YOU'LL BE IN CONTROL!

VIPER 2,3,4 (Jeb, Luther, Ken)

START TAKING!

NORMAN

You wanna suck out my soul?!

VIPER 2,3,4 (Jeb, Luther, Ken)

GET FUNDED!

v. 5/31/11

Act I Scene 16

VIPER EXECUTIVE #1 (Dwayne)  
OR YOUR BABY WON'T LIVE!

NORMAN  
I'm gonna say "no"

VIPER EXECUTIVES (ALL)  
YOU MEAN "AFFIRMATIVE"! YESSIR!

VIPER CORPS  
HUT! HUT! HUT! HUT!  
HUT! HUT! HUT! TWO THREE!  
HUT! HUT! HUT! HUT!  
HUT! HUT! HUT TWO THREE!  
HUT!

VIPER EXECUTIVES  
*Spider-Man...*

*MUSICAL button. Applause.*

**#12A - PULL THE TRIGGER - PLAYOFF**

*Then play-off. As the TROOPS exit, VIPER  
EXECUTIVE #1 shoves a Bugle in front of NORMAN-*

VIPER EXECUTIVE #1  
*(leaving the Bugle behind as he goes)*  
Take a good hard look at that picture, Osborn. You're being  
left in the dust...

EMILY  
*(returning)*  
Norman--

NORMAN  
You're right about Viper, Emily, we don't need 'em-- We gotta  
show the world what we can do, right now, and then we'll get  
investors-- The right investors--

EMILY  
"Now," Norman?

NORMAN  
No more taking it slow-- Spider-man may be the first human  
application of my work, but he will not be the best!

EMILY  
Norman, what are you planning?

*THEY exit--*

**#12B - GRADUATION U/S**

v. 5/17/11

Act I Scene 17

**SCENE 17: PETER/MJ/AUNT MAY WALK HOME/OSCORP**

*On the forestage, PETER, MJ, and AUNT MAY are walking together; it's just after graduation...*

AUNT MAY

Graduating from high school... Oh, I wish Ben had been here to see this... He would've cheered louder than anyone!

MJ

*(helpfully, hopefully)*

Maybe he did see it...

AUNT MAY

You know what, dear? I believe you're right.

*(bursting with pride/joy)*

What a day! You winning the science award, Peter, and you winning the drama award, Mary Jane-- You know, when Ben and I graduated high school we got married, right away. Of course, those were different times, we weren't thinking about the science program at Empire State University, thank you very much, or lighting up the Broad-Way-- But we were in love...

PETER

*(all this love talk, awkward...)*

Uhm. Where do you want to get dinner, Aunt May? Your choice, my treat. You too, MJ--

AUNT MAY

Oh, no, no-- I'm meeting my friend Maria for a bite-- You kids celebrate yourselves--

*(she starts to peel away)*

You don't need an old biddy like me ruining your good time--

PETER

Aunt May--

*(she stops)*

You're always gonna be my best girl, you know that, right?

v. 4/12/11

Act I Scene 17

AUNT MAY

Oh, Peter-- Look at you; you're becoming such a handsome man--  
(*eyes misty*)

Oh, go on with you and Peter? Don't over think this one.

*AUNT MAY exits. PETER and MJ are alone...*

MJ

I am OBSESSED with how **cool** your aunt is...

PETER

Yeah, she's the best.

MJ

She's so proud of you...

(*and why not?*)

You're like this total science stud, you have a regular byline  
in the Bugle, you get paid to take pictures of Spider-man,  
you're like his best buddy-slash-personal photographer--

PETER

Here we go again-- If you're gonna ask me some more gossip  
about Spider-man, I'm bailing--

MJ

Deal with it, Tiger: Spider-man is my celebrity crush--

PETER

Apparently.

MJ

Lucky for me, you seem to be closer to him than anyone else...

PETER

You have no idea...

MJ

Why does he wear a mask, do you think? What's he hiding? Maybe  
he's hideous.

PETER

I don't think so...I think he's trying to protect his identity  
so his loved ones aren't targeted by his enemies...

(*beat*)

Or something like that.

MJ

I guess we're all scared of something.

v. 6/7/11

Act I Scene 17

PETER

*(thinks about it, then)*

The truth, MJ? I'm less scared now than I've ever been in my life...

MJ

Well, I'm terrified-- I don't have an agent, my biggest credit is playing the Girl in "The Fantasticks" at Midtown High, how am I gonna stand out?

PETER

*(with deep sincerity--)*

Mary Jane, you can't help but stand out-- You're gonna be a star--

MJ

*(moved by strength of his conviction)*

How do you know?

PETER

Didn't I tell you? This camera actually takes pictures of the future.

MJ

Right, it's magic...

**#13 - PICTURE THIS**

PETER

It's true! It's why I never leave home without it!

MJ

Seriously, how do you know?

PETER

I look at you and I just...know.

MJ

*(dubious)*

Oh yeah? My future looks pretty blurry to me...

v. 6/7/11

Act I Scene 17

*PETER SINGS--*

PETER  
PICTURE THIS  
OPEN THE IRIS  
OPEN IT UP WIDE  
THE WORLD CHANGES SHAPE  
WITH THE COLOR OF YOUR EYES  
*(spoken)*  
Beautiful!

MJ

Peter...

PETER  
PICTURE THIS  
YOU ARE ALREADY WHERE YOU WANNA BE  
NOW CLOSE YOUR EYES  
WHAT DOES IT LOOK LIKE?

MJ

Better and better.

*PETER and MJ exit as NORMAN pushes the  
"Standing MRI" downstage, followed by a  
concerned EMILY.*

EMILY  
I'd follow you into the fires, Norman, but we're not ready for  
a human test--

NORMAN  
*(referring to himself)*  
Course we are--we got a human right here!

EMILY  
But the risks, Norman-- Why not wait a few days when you're  
more clear-headed--

NORMAN  
*(looking EMILY in the eyes)*  
I am completely clear-headed, Emily--



v. 4/28/11

Act I Scene 17

NORMAN (CONT'D)

*(sounding increasingly more "possessed")*

You know what's at stake--the survival of the human race! And who's gonna save it if not us? It's mutate and live, Emily, MUTATE AND LIVE!

EMILY

I know, but--

NORMAN

PICTURE THIS  
THE SEAS ARE BOILING OVER  
AND THE SUN--  
IT'S GONNA BURN A HOLE  
IN THE HEART OF THE WORLD...

*PETER and MJ have re-entered, and are now on the  
Queensborough Bridge (suspended over the lab)*

PETER

MJ

ON THIS SUNNY  
DAY

ON  
THIS SUNNY DAY

PETER/NORMAN

LET YOUR IMAGINATION  
RUN AWAY

NORMAN

ON THIS SUNNY DAY

PETER

MJ

ON THIS SUNNY  
DAY

ON  
THIS SUNNY DAY

PETER/NORMAN

TOMORROW'S COMING THROUGH THE HAZE

EMILY

GO SLOW  
I WANT TO BE WITH YOU  
WHEN WE BOTH GROW OLD  
GO SLOW  
YOU KNOW I'LL NEVER  
LET YOU GO IT ALONE...  
GO SLOW...

*Back to PETER and MJ--*

v. 6/7/11

Act I Scene 17

MJ

You wanna know something else that scares me?

PETER

What?

MJ

Since we're both moving, I'm not gonna see you as much--

PETER

MJ-- Every time you look up, I'm gonna be there...

MJ

PICTURE THIS  
I WANNA BELIEVE YOU  
AND I'M GONNA TRY  
BUT I  
FIND IT HARD TO SEE ME  
THROUGH YOUR EYES

PICTURE US  
REALIZE THIS IS A DIZZY HIGH  
AND WE COULD FALL  
AND FALL AND FALL  
AND FALL

*NORMAN, MJ, and PETER sing the Chorus--*

NORMAN

PETER

EMILY

MJ

ON THIS SUNNY  
DAY

ON  
THIS SUNNY DAY

ON  
THIS SUNNY DAY

LET YOUR IMAGINATION  
RUN AWAY

ON THIS SUNNY  
DAY

ON  
THIS SUNNY  
DAY

ON  
THIS SUNNY  
DAY

TOMORROW'S MIND'S  
MADE UP TODAY

ON  
THIS SUNNY DAY  
TOMORROW'S MIND'S  
MADE UP TODAY

MJ

Peter--

v. 6/7/11

Act I Scene 17

PETER

MJ--

MJ

No one knows me better than you do, Peter Parker.

PETER

No one makes me feel the way you do, Mary Jane.

*Finally, PETER and MJ kiss! A musical shimmer,  
then we shift focus to EMILY and  
NORMAN...(Modulation in song)*

EMILY

These enhancements, Norman-- We don't know what the side-effects might be--

NORMAN

You let me worry about those-- You just be here when I come out--*Now strap me in!*

*The MUSICAL VAMP intensifies--*

*EMILY attaches a "monitor" to NORMAN, and we hear the BEATING OF NORMAN'S HEART-getting gradually faster and louder through the end of the scene.*

NORMAN (CONT'D)

Begin the Bio-Sequencing!

v. 4/12/11

Act I Scene 17

*EMILY types in some commands. We hear the  
Machines begin to REV. Various other lights,  
sounds, steam kick in.*

EMILY

Done.

NORMAN

Administer RNA Enhancement Protein!

EMILY

Done.

NORMAN

Activate Replication Boosters!

EMILY

Activating--

NORMAN

Vaporize the Tetra--

*EMILY interrupts, as she notices an aberration  
on a monitor-*

EMILY

*(with great concern)*

Norman--

NORMAN

--the Tetranucleo-

EMILY

NORMAN--

NORMAN

IT'S TOO LATE TO GO BACK!

EMILY

Wait, the gauge on the--

NORMAN

IF YOU LOVE ME, EMILY--

EMILY

But--

NORMAN

DO IT, EMILY! NOW!!

v. 4/28/11

Act I Scene 17

*EMILY throws the switch. The WHIRRING [and perhaps the Thumping of Norman's Heart] CONTINUES RAPIDLY INCREASING IN INTENSITY*

EMILY  
LOVE-

PETER

MJ

LOVE-

LOVE-

IS THIS  
LOVE-

LOVE-

LOVE-

IS THIS LOVE

IS THIS LOVE  
ON THIS  
SUNNY DAY

IS THIS LOVE  
ON THIS  
SUNNY DAY

*The THRUMMING and HUMMING of the overworked Machinery builds--*

*MUSIC builds with almost-unbearable Intensity, as Green Smoke fills the MRI Chamber, obscuring NORMAN.*

EMILY  
(panicked)

No! NORMAN!

*--until, KABOOM! The sound of an ENORMOUS EXPLOSION catches the attention of our two teenagers on the bridge.*

**#13A - ACT I FINALE**

MJ

Did you hear that? That sounded like--

PETER

--an explosion...

MJ

(pointing)

There--By the river--

PETER

Dr. Osborn's lab--

*But PETER is already heading off, single-minded, as sirens and car alarms wail--*

v. 5/20/11

Act I Scene 17

MJ

Peter?

PETER

*(calling out)*

IgottagoI'llseeyoulater,MJ--

MJ

*(chasing after him)*

Peter? Peter, wait--

*They exit as ominous, desolate MUSIC plays. Emerging from the smoke inside the Standing MRI, the GREEN GOBLIN, glowing the fluorescent green of a glowworm, with wings like those of a beetle crossed with a bat, and a hideous face to match...*

GREEN GOBLIN

*(before he sees EMILY)*

The strength... The power... Emily--Emily--Emily...

*HE sees HER. A SHRIEK/HOWL of GRIEF. HE falls to his knees to cradle HER--*

GREEN GOBLIN (CONT'D)

*(undone with grief)*

NOOOO...!!

*(holding her, rocking her)*

Emily, I make this vow...

*We hear the "Sunny Day" theme in the underscoring...*

GREEN GOBLIN (CONT'D)

To finish our work... To remake the world in our image... To fill it with our beautiful creations... And to DESTROY any who would stand in my way...

*Sirens are heard and flashing lights begin to surround the lab. NORMAN/GREEN GOBLIN looks up from Emily's body. He places the body on the floor and moves upstage into the shadows of the lab as...*

*SPIDER-MAN swings down from the balcony, lands on the platform, sticking to the wall, looking at the smoking, disappearing remains of Oscorp lab...*

*A CAPTION/CUT-OUT appears, promising: **TO BE CONTINUED!!***

ACT TWO

SCENE 1: OSCORP LAB/SUPER-VILLAIN PAGEANT

#14 - ENTR'ACTE

*Curtain rises to reveal the burned out lab of Oscorp. The transformation machine stands at the center of the stage with DR. KRAVINOFF strapped in the machine. FIVE SCIENTISTS are bound and gagged. We hear the cackling laughter of the Green Goblin as HE emerges from the shadows of the lab and speaks...*

GREEN GOBLIN

*(out, to SCIENTISTS)*

Anyone here know a good dermatologist?

*(indicating small area on top of hand)*

Cause I got a patch of dry skin, right here--it's driving me crazy. Yeah! Norman Osborn 2.0! New and Improved! Ten minutes a day with one of those shake weight thingies...

*(patting stomach)*

-you can really see the difference. Oh yeah-and two-weeks worth of some serious genetic mutation.

*(addressing rest of scientists)*

We got the whole Oscorp gang back! Yeah, y'all jumped ship when I had a little liquidity problem in the payroll department.

KRAVINOFF

*(he twists loose of his gag)*

That's why you kidnapped us? You're angry because we quit?

GREEN GOBLIN

Angry? Nah, nah, I'm grateful to y'all and Spider-Man for openin' my eyes--

KRAVINOFF

You're a monster, Osborn! A freak!

GREEN GOBLIN

You better believe it--a freak who's so grateful I'm gonna give y'all a makeover! And when I say makeover...

*(as sinister as possible--)*

I mean *makeover*.

*All lifts go down, taking the six scientists and the machine with them.*

KRAVINOFF

NOOOOOO!

#15 - A FREAK LIKE ME

v. 6/4/11

Act II Scene 1

GREEN GOBLIN

IF YOU'RE LOOKING FOR A NIGHT OUT ON THE TOWN,  
YOU JUST FOUND ME

OFFSTAGE VOICES

A FREAK LIKE ME NEEDS COMPANY

GREEN GOBLIN

I'M A 65 MILLION DOLLAR CIRCUS TRAGEDY

OFFSTAGE VOICES

A FREAK LIKE ME NEEDS COMPANY

GREEN GOBLIN

Actually it's more like 75 million.

GREEN GOBLIN

ENSEMBLE

I'M NOT ROLLIN', BABY ROLLIN' IN THE GREEN  
BUT I'M UNIQUE--

A FREAK!

FREAK, FREAK

I SAID GOODBYE

TO MY STRAIGHT LIFE YOU SEE!

A FREAK!

OFFSTAGE VOICES

A FREAK LIKE ME NEEDS COMPANY

GREEN GOBLIN

Yeah! Things are working out pretty good for me, don't cha  
think?

DEMON EMILY #1 (LAURA BETH, OFF-STAGE)

Norman...

GREEN GOBLIN

Except for the occasional hallucination.

DEMON EMILY #2 (LAURA BETH, OFF-STAGE)

Norman...

GREEN GOBLIN

Emily?

*Two DEMON EMILY DANCERS emerge, holding their  
iPads, in "Emily wigs." They are hallucinations,  
with the Actress playing Emily doing the voices  
of the Demon Emilys offstage. (Laura Beth)*

DEMON EMILY #1 (LAURA BETH, OFF-STAGE)

Are you playin' God again?!

GREEN GOBLIN

Well I got some fine superhuman mutants cookin' downstairs--  
It's a simple recipe: Six backstabbing scientists go in, six  
beautiful freaks come out--

DEMON EMILY #2 (LAURA BETH, OFF-STAGE)

Oh good, Norman, because those kids from Freaktown High have  
arrived on their fieldtrip--

*DEMON STUDENTS begin entering.*



v. 6/4/11

Act II Scene 1

GREEN GOBLIN

Oh--yeah, yeah--come right on in--don't be shy--we'll have some  
singin', some dancin', some *random decapitations*-- It'll be  
fun! Then we'll all get to meet the guests of honor--

(to *Demon Emilys*)

Like I always said, Emily! "We gotta mutate. MUTATE OR DIE!"

GREEN GOBLIN (CONT'D)

I'M STARTIN' FROM SCRATCH  
I GOT AN AXE TO GRIND

DEMON STUDENTS

A FREAK LIKE ME NEEDS COMPANY

GREEN GOBLIN

GONNA GRIND IT TIL THERE'S NO MORE  
OF YOU LITTLE BUGS TO FIND

DEMON STUDENTS

A FREAK LIKE ME NEEDS COMPANY

GREEN GOBLIN

IT'S SHOWTIME, LADIES,  
FOR THE SINISTER SIX

DEMON STUDENTS

FREAK  
FREAK

GREEN GOBLIN

I GOT A FEW EXTRA HORESEMEN  
FOR THE APOCALYPSE

DEMON STUDENTS

A FREAK LIKE ME NEEDS COMPANY

GREEN GOBLIN/DEMON STUDENTS

ALL THE WEIRDOS IN THE WORLD  
ARE HERE RIGHT NOW IN NEW YORK CITY  
ALL THE BRAZEN BOYS AND GIRLS  
ARE DRESSED TO KILL WITHOUT PITY  
ALL THE WEIRDOS FROM OUT OF TOWN

*LED legs close behind the GOBLIN.*

AND ALL THE FREAKS ALWAYS AROUND  
ALL THE WEIRDOS IN THE WORLD  
ARE HERE IN NEW YORK CITY TONIGHT  
HERE IN NEW YORK CITY TONIGHT

GREEN GOBLIN (CONT'D)

Yeah, my DIY project's rollin' now!--hot out of the Gene-  
Splicer!--My Family--The Sinister Six!

*The LED legs part to reveal the SINISTER SIX  
in the flesh.*

*Images of the Sinister Six appear on the LED  
screens throughout the last section of the song.*

v. 6/4/11

Act II Scene 1

GREEN GOBLIN (CONT'D)

We got a man made entirely of mutant bees--Swarm!

*During SWARM's fanfare--*

GREEN GOBLIN (CONT'D)

Mix a little reptile soup with A LOT of Dr. Connors and you get--the Lizard!

*During THE LIZARD's fanfare--*

GREEN GOBLIN (CONT'D)

How 'bout a Human Lightning bolt? You want him, you got him--Electro!

*During ELECTRO's fanfare--*

GREEN GOBLIN (CONT'D)

Now take our resident animal expert and make him a REAL Animal--Kraven the Hunter!

*During KRAVEN THE HUNTER's fanfare--*

GREEN GOBLIN (CONT'D)

Dr. Cassidy used to be our blood guy, now he's--Carnage!

*During CARNAGE's fanfare--*

GREEN GOBLIN (CONT'D)

And last but not least, Daddy's little girl, Swiss Miss!

DEMON STUDENTS

A FREAK LIKE ME NEEDS COMPANY

GREEN GOBLIN/DEMON STUDENTS

ALL THE WEIRDOS IN THE WORLD  
ARE HERE RIGHT NOW IN NEW YORK CITY  
ALL THE BRAZEN BOYS AND GIRLS  
PEACOCKS, POSERS SHOW NO PITY  
ALL THE WEIRDOS FROM OUT OF TOWN  
AND ALL THE FREAKS ALWAYS AROUND  
ALL THE WEIRDOS IN THE WORLD  
ARE HERE IN NEW YORK CITY TONIGHT  
HERE IN NEW YORK CITY TONIGHT  
HERE IN NEW YORK CITY TONIGHT

*MUSICAL button and applause.*

**#15A - FREAK PLAYOFF**

*The SINISTER SIX disappear into the pit  
as the playoff begins.*

DEMON STUDENTS

WHOAH-OH-OH-OH-OH-OH-OH  
WHOAH-OH-OH-OH-OH-OH-OH  
WHOAH-OH-OH-OH-OH-OH-OH-OH-OH-OH  
WHOAH-OH-OH-OH-OH-OH-OH  
WHOAH-OH-OH-OH-OH-OH-OH  
WHOAH-OH-OH-OH-OH-OH-OH-OH

v. 6/7/11

Act II Scene 1

GREEN GOBLIN

What do you think of my kids? The Sinister Six--available for birthdays, bar mitzvahs and homicidal massacres! Make sure you book in advance.

GREEN GOBLIN/DEMON STUDENTS

ALL THE WEIRDOS IN THE WORLD  
ARE HERE RIGHT NOW IN NEW YORK CITY  
ALL THE BRAZEN BOYS AND GIRLS  
PEACOCKS, POSERS SHOW NO PITY  
ALL THE WEIRDOS FROM OUT OF TOWN  
AND ALL THE FREAKS ALWAYS AROUND  
ALL THE WEIRDOS IN THE WORLD  
ARE HERE IN NEW YORK CITY TONIGHT  
HERE IN NEW YORK CITY TONIGHT  
HERE IN NEW YORK CITY TONIGHT

GREEN GOBLIN

All right my children—I love ya but I can't keep you cooped up in here any longer. Go out and show the world there's a NEW dominant race in town! Show *Spider-Man*-how to mix it up, *Osborn style*!

*(looks at watch)*

It is 9:25...*Time to Play...*

*Video of Green Goblin comes up on LED screens that mirrors Goblin saying, "Time to Play..."*

**#15B- FIRE ESCAPE**

*A pop-up of a mini-Manhattan comes up from the floor as...*

*A fire escape descends and we transition to-*

**{NEXT PAGE IS 81}**

v. 4/22/11

Act II Scene 2

**SCENE 2: THE FIRE ESCAPE**

*PETER and MJ are sitting on the fire escape, eating Chinese food out of cartons... A romantic, New York evening...*

PETER

*(getting ready to put the moves on her)*

Chicken lo mein, a balcony view, a sky full of stars...perfect.

MJ

Hey! I have a question for you.

PETER

Shoot.

MJ

You live here in Morningside Heights...

PETER

Yep--

MJ

--and I live on the Lower East Side, yet when I call you to come over, it takes you not even five minutes to get to me. How is that possible?

PETER

We-ell...I take the A train, which runs express, don't forget, down to 14th Street, then I take the L train, which if you don't have to wait for it--

MJ

Peter, it does *not* take you five minutes to get from Morningside Heights to the Lower East Side on the subway--so what's the deal?

PETER

I...have a teleportation machine.

MJ

Really.

PETER

Still working out the kinks. For instance, I can only teleport naked--

MJ

Fine, *don't* tell me your secret.

v. 6/7/11

Act II Scene 2

PETER  
(avoiding all this "secret" talk)

MJ...

MJ  
If you tell me you have to go to work...

PETER  
You know Spider-Man does a nightly sweep of the city. I have to follow him with my camera.

MJ  
(taking his hand)  
Peter, come on, stay with me--

**#16 - IF THE WORLD SHOULD END**

PETER  
MJ, anything could be happening out there and I-- I gotta be there-- An alien invasion-- The end of the world...

*A beat. PETER is torn but then settles in with MJ (little knowing the Sinister Six are out there, somewhere...) Mini-Manhattan disappears as--*

MJ (CONT'D)  
DON'T THINK ABOUT TOMORROW  
WE'VE ONLY GOT TODAY  
THERE'S NOTHING THAT I WANT FROM YOU  
NOT A WORD YOU HAVE TO SAY  
YOU ARE ALL I NEED  
AND ALL I CAN DEFEND  
ALL I NEED TO HOLD ONTO  
IF THE WORLD SHOULD END

IN MY IMAGINATION  
I COULD NOT HAVE MADE THIS UP  
IN A WORLD STRANGER THAN FICTION

v. 4/22/11

Act II Scene 2

OURS IS NO FICTIONAL LOVE  
I CAN SEE THE YOU  
UNDER YOUR SECOND SKIN  
I CAN FEEL YOUR HEARTBEAT QUICKEN  
QUICKEN AND THEN SLOW  
THERE'S NOTHING ELSE I NEED TO KNOW  
AND THERE'S NOTHING  
YOU NEED TO PRETEND  
IF THE WORLD SHOULD END

MJ/PETER

AND THE SKY TONIGHT  
IS LUMINOUS  
FOR SOME UNKNOWN REASON  
AND EVERY DOORWAY  
IS HIDING  
SOMETHING

MJ

AND IF THIS WORLD  
SHOULD ALL  
COME CRASHING DOWN  
I WOULDN'T CARE AT ALL  
AND IF THERE'S NO TOMORROW  
I'LL HAVE TODAY AGAIN  
THERE'S NO TIME FOR SORROW  
WHEN THERE'S NO SUCH THING AS TIME  
AND IF THE DARKNESS WILL DESCEND  
DON'T NEED A SAVIOUR OR A FRIEND

MJ/PETER

I CAN SAY I'VE REALLY LOVED  
IF THE WORLD SHOULD END

MJ

For once, take the night off. For me?

PETER

*(giving in)*

...sure.

*(brightly)*

I mean, it's just one night.

*We transition to--*

v. 5/24/11

Act II Scene 3

**SCENE 3: THE SINISTER SIX - SINISTEREO**

**#17 - SINISTEREO**

*SINISTEREO MUSIC plays...*

*Meanwhile, "Televisions" on the LED screens broadcast images of the Sinister Six/Seven's terror, with a "crawl" below, reporting other mayhem.*

*FIVE REPORTERS read from their notepads as they report--talking into cell phones--*

MAXIE

"Mysterious graffiti reported on city skyscrapers-Creature made of human blood seen stalking vicinity--

STOKES

"Reports of mayhem instigated by unidentified mutants"--

ROBERTSON

"9-1-1 call centers jammed with panicked pleas for help"--

BUD

"Citywide havoc as 5-alarm fires blaze with cause unknown"--

TRAVIS

"Traumatized citizens fleeing behind doors-Homeland Security Threat Advisory now at 'Red' "--

MAXIE

"New York City Awash in Terror"--

ALL REPORTERS

"WHAT'S HAPPENING?"

REPORTERS

*(as if dictating copy)*

THIS JUST IN: NEW YORK, CITY INVASION  
MONSTER RAMPAGE NOW, FULL CONFLAGRATION  
TOWERING SHAPES NOW SEE, STRIDING OUT  
T'CAST THEIR SHADOWS OVER THIS, HUMAN ROUT

AND IF FEAR IS FIRE  
WHY DO WE FEED THE FIRE  
IF FEAR IS FIRE

v. 5/24/11

Act II Scene 3

TAKE THIS DOWN: DESTRUCTION  
SO EXCITING,  
STORY GROWING  
FULL FRONT-PAGE INVITING  
WHAT ARE THEY MADE FROM? WHAT  
BLOOD AND BONE?  
NEVER GROW WEARY, WILL THEY  
EVER GROW OLD

AND IF FEAR IS FIRE  
WHY DO WE FEED THE FIRE  
IF FEAR IS FIRE

*Video Images include: the Lizard's head with  
darting tongue blocking subway tunnels; Kraven  
the Hunter leading a stampede of wild animals  
down Broadway [and smashing through a Spider-  
Man on Broadway billboard; Swarm swarming  
through Wall Street; Swiss Miss dicing the  
Statue of Liberty; 50-foot high graffiti in  
dripping blood on the front of skyscrapers and  
monuments that reads "Carnage Rules!"*

*During MUSICAL INTERLUDE—*

TRAVIS  
Pumpkin bomb blitzkrieg has Manhattanites cowering.

ROBERTSON  
Human-shaped electrical storm sets Central Park ablaze!

STOKES  
Subways paralyzed by lurking lizard-monster!

BUD  
Bronx Zoo busted open, savage animals running amok!

MAXIE  
And the question on everyone's lips: Where is Spider-Man  
tonight?!

*GREEN GOBLIN and the SINISTER SIX, one at a  
time, appear from behind the legs, and move  
slowly and sinisterly downstage.*



v. 5/24/11

Act II Scene 3

REPORTERS

MUCH OF MADNESS AND  
MORE OF SIN  
NO GOVERNMENT OF THESE  
MONSTEROUS THINGS

AND IF FEAR IS FIRE  
SHOULD WE FEED THE FIRE?  
IF FEAR IS FIRE  
WHY DO WE FEED THE FIRE?

*The SEVEN freeze in a final tableau as their  
shadows grow on the LED Screens behind them.*

*MUSIC buttons.*

**#17A - DAILY BUGLE #2**

v. 5/2/11

Act II Scene 4

**SCENE 4: 2ND DAILY BUGLE**

*The Daily Bugle emerges out of the smoke of the Sinistero. JAMESON and PETER enter. JAMESON fuming--*

JAMESON

Took the night off! YOU TOOK THE NIGHT OFF?!?

PETER

No TV, no radio, no papers--it was great!

MARBLES

Oh, I bet it was.

JAMESON

Parker! Get your head outta the clouds. The city's in chaos!  
It's falling apart!

PETER

Falling apart? You're always exaggerating, JJ--

BUD

*(overlapping with the JJ above)*

JJ! Just in from Yankee Stadium--there's a swarm of killer bees!

TRAVIS

Update! It's not a swarm, it's a *man*! A man who *is* bees!

v. 5/13/11

Act II Scene 4

JAMESON

What do you mean he's bees? Parker--

PETER

Yankee Stadium? I'm on it, JJ--

ROBERTSON

JJ! I've got the latest on the Bronx Zoo bust-out--

STOKES

JJ! The giant female swiss army knife? She's rampaging in Midtown--

PETER

Right now?

ROBERTSON

And the Stock Market is in free-fall--

STOKES

--Because of the giant lizard running amok on Wall Street--

JAMESON

We need pictures, Parker, ASAP!

PETER

Hold on a minute - I don't get what's happening--?!

BUD

An army of mutant psychos!

STOKES

And no one knows where they came from!

BUD

Or what they want!

PETER

This just started today?

BUD

Last night--

TRAVIS

*(pointedly)*

Where were *you*?

JAMESON

*(with derision)*

He took the night off--

v. 6/7/11

Act II Scene 4

PETER

If I knew what was happening-- I never would've--  
(as he bolts)  
Gotta go--

JAMESON

Don't come back empty-handed, Parker, or you're fired!  
(to the other REPORTERS)  
Well, what are you all sticking around for? Get back out  
there!

*The REPORTERS rush out as BUTTONS enters,  
carrying a large pumpkin.*

BUTTONS

JJ--This just arrived!

JAMESON

What is it?

BUTTONS

It's a pumpkin!

JAMESON

Thank you, ace reporter. You're fired!  
(reading card on box)  
"Say Goodbye to your city and everything in it. We're gonna  
flatten Manhattan in a New York Minute." What is this?

**#17B - GOBLIN OUT OF THE BOX**

*The pumpkin explodes open, as a distraction--  
and the GREEN GOBLIN reveals himself, in  
JAMESON's chair.*

GREEN GOBLIN

It's a poem by yours truly.

JAMESON

What the--What kind of prank is *this*?!

v. 5/5/11

Act II Scene 4

GREEN GOBLIN

(to *MARBLES*)

Take this down, sugar--"The Green Goblin paid a visit to--

JAMESON

Hey! She's my sugar!

(to *MARBLES*)

Take this down--"Halloween came early to the Bugle this morning when--"

GREEN GOBLIN

"Halloween?!" You think I'm here to trick or treat? Now that the city's tenderized with a little panic and terror, I've come to fill you in on the current Apocalypse.

JAMESON

(rolling eyes)

Great. A religious nut.

GREEN GOBLIN

I want everyone to know who's behind this brave new world. Six new members of my nuclear family are in the process of going nuclear on this fair city.

BUTTONS

(in fear)

Your family?

GREEN GOBLIN

The Sinister Six, I call 'em. Seven when we find my firstborn.

JAMESON

Who's your first born?

GREEN GOBLIN

Spider-Man.

JAMESON

What?! I knew it! New Headline-- "Spider-Man--Son of a Psychopath!"

v. 6/7/11

Act II Scene 4

GREEN GOBLIN

But he's gonna have to get with the program. You *all* are.  
Spread the Word, JJ, spread the Gospel of the Goblin: "It's  
time to Mutate..." MUTATE OR DIE!

*The GOBLIN throws down a pumpkin bomb (smoke  
curtain/pyro effect), EXPLOSION SFX. MARBLES,  
BUTTONS and JAMESON scatter, and in the chaos--*

v. 5/2/11

Act II Scene 5

**SCENE 5: SINISTER SIX VANQUISHED****#18: SINISTER SIX VANQUISH**

*GOBLIN walks through the montage US observing his creation of destruction. OPERA SINGER (NATALIE) runs USL to DSR. MOD MOTHER (KRISTEN) and LATTE GIRL (AYO) run USR to USL. FELLINI WOMAN (BETHANY) runs DSL to USR. OPERA SINGER, GOTH GIRL (DANA) and FELLINI WOMAN enter USR pursued by CARNAGE (COLIN) crossing to USC. OPERA SINGER and GOTH GIRL exit DSL. FELLINI WOMAN runs DSR and is stopped by ELECTRO (MANNY), who has entered DSR and turns on his three sparks.*

*MOD MOTHER and LATTE GIRL dash toward center, where they are swatted at by CARNAGE and exit USR.*

*FELLINI WOMAN retreats toward center, where CARNAGE swats and chases her off SR.*

*ELECTRO crosses from DSR to DSL to MISS METROCARD (JEN) who's applying makeup with a compact. MISS METROCARD is surprised by ELECTRO and they run off DSL.*

*FELLINI WOMAN, MOD MOTHER and LATTE GIRL enter SR; GOTH GIRL, OPERA SINGER and MISS METROCARD enter SL for a big swoop on and offstage, circling each other and depositing the NUN (KEM) CC.*

*LIZARD (BRANDON) enters from DSR and crosses upstage to NUN, who is in prayer with her bible. NUN is startled by LIZARD, thumps him with her bible, genuflects and then is chased off by LIZARD SL.*

*Three groups are 'backed' toward CC: FELLINI WOMAN, LATTE GIRL and MOD MOTHER by CARNAGE from SR; MISS METROCARD and GOTH GIRL by SWARM from USL; OPERA SINGER and NUN by ELECTRO from DSL.*

*COP (JODIE) enters from DSR. SWARM, ELECTRO and CARNAGE encircle her. SPIDEY #1 (CRAIG) flies in from house, Villains scatter (CARNAGE SR; ELECTRO and LIZARD SL), Citizens chase SPIDEY #1.*

v. 5/2/11

Act II Scene 5

CITIZEN CHORUS

SPIDER-MAN

CITIZEN #1 (LUTHER)

DID HE JUST SWING BY YOU?

CITIZEN CHORUS

SPIDER-MAN

CITIZEN #2 (DWAYNE)

HOPE HE STICKS AROUND

CITIZEN CHORUS

SPIDER-MAN

CITIZEN #3 (LUTHER)

HOPE HE CATCHES UP TO

CITIZEN CHORUS

SPIDER-MAN

CITIZEN #4 (DWAYNE)

ALL THE VILLAINS IN TOWN

CITIZENS

IS THERE NOTHING HE COULD NOT DO FOR YOU

DO YOU KNOW

ARE ALL OF THE RUMOURS ABOUT HIM TRUE?

CAN WE BELIEVE HE'S REALLY HERE TO

HELP US ALL

WILL HE EVER FALL

WILL HE EVER FALL

*During MUSICAL Interlude, PETER rushes toward  
AUNT MAY.*

PETER

Sorry I'm late, Aunt May--



v. 5/28/11

Act II Scene 5

AUNT MAY

*(reprovingly)*

Oh, Peter, I wish you'd called—

PETER

I meant to Aunt May, I just couldn't.

AUNT MAY

Didn't you have your cell phone?

PETER

I was working and I didn't get a break.

AUNT MAY

Well I was *worried*, young man—

PETER

Because of the Sinister Six running around?

AUNT MAY

And that beastly Spider-Man—

PETER

What are you talking about?

AUNT MAY

I read, in the paper, he's the worst of them all--

PETER

What? No, Aunt May, I told you: Stop reading the Bugle.

AUNT MAY

But they're the only ones that print your photos.

*PETER snakes around the frozen tableau  
and picks up Aunt May's medicine from the  
PHARMACIST (KEN).*

AUNT MAY (CONT'D)

Not to mention they have the best comics section...

PETER

Well, I may have been late, but--

*(He holds up AUNT MAY's medicine)*

--I picked-up your medicine at the pharmacy!

AUNT MAY

Oh, thank you, dear! I hate to be such a bother!

*POLICE SIRENS distract PETER. KRAVEN appears  
unseen by AUNT MAY.*

PETER

Trust me, Aunt May, you are not the bother--

v. 5/5/11

Act II Scene 5

*PETER PARKER begins ripping off his shirt,  
revealing a glimpse of the Spider-Man costume  
underneath, as he heads off.*

*As Citizens sing another verse of Spider-Man  
Rising--*

v. 6/7/11

Act II Scene 5

CITIZEN CHORUS

SPIDER-MAN

*KRAVEN (CHRIS) chases MISS METROCARD USL to  
DSR. SPIDEY #1 (CRAIG) flies in from DSL webs  
KRAVEN, vanquishing him.*

CITIZEN #1 (JEB)

WITH SPIDER-SENSES

CITIZEN CHORUS

SPIDER-MAN

CITIZEN #2 (DWAYNE)

WITH THREADS OF STEEL

CITIZEN CHORUS

SPIDER-MAN

CITIZEN #3 (JEB)

HE SHOULD BE IN THE MOVIES

CITIZEN CHORUS

SPIDER-MAN

CITIZEN #4 (DWAYNE)

HE'S GOT COMMERICAL APPEAL

*CARNAGE carrying MOD MOTHER enters USR, SPIDEY  
#2 (MARCUS) flies in from SR, kicks CARNAGE DSL  
and webs him, vanquishing him.*

CITIZEN CHORUS

OHHHH SPIDER-MAN.....

MAN....HATTAN'S SON

*LIZARD enters through the Crowd USL, crosses to DSC.  
SPIDEY #1 (CRAIG) webs LIZARD, vanquishing him.*

PETER

*(brandishing photographs)*

Pictures of Kraven—the Lizard—and Carnage—all captured by  
Spider-man!

*JAMESON takes a cup of coffee from the frozen  
tableau's DELI WORKER (DWAYNE)*

JAMESON

*(taking them)*

That's what he wants us to think—what about the Goblin?

v. 5/31/11

Act II Scene 5

PETER

I haven't- Spider-man hasn't been able to find him-

JAMESON

Because he hasn't tried-

PETER

Because he's been busy-

JAMESON

Because he and the Goblin are in cahoots!

PETER

You twist everything around, JJ, and I'm getting sick of it!  
Spider-Man and the Goblin don't even know each other!

JAMESON

Except for the fact that the Goblin says he's Spider-man's  
father!

PETER

You really believe that crazy story?

JAMESON

I printed it, didn't I?

(beat)

Get me the Goblin, Parker- The Goblin's the story- Not these  
also-rans- Get me photos of the Goblin making nice-nice with  
Spider-man or else!

*Meanwhile SWISS MISS and ELECTRO have appeared.  
A SPIDER-MAN ACROBAT (DOLLAR) enters USL from  
where PETER had exited DSL.*

CITIZEN CHORUS

SPIDER-MAN

*Citizens cheer.*

SPIDER-MAN

SPIDER-MAN FAN (DWAYNE)

*(calling out)*

Use your spidey senses, Spidey!

CITIZEN CHORUS

SPIDER-MAN

SNOOTY UPPER EAST-SIDER (NATALIE)

*(to nearby BYSTANDER)*

I'm the president of your fan club.

CITIZEN CHORUS

SPIDER-MAN

A HASID (KEN)

*(calling out, with Yiddish accent of course)*

Hey Spidey, you're a real Mensch!

*MUSICAL Interlude.*

STREET PERSON (AYO)  
(to SPIDER-MAN)

Right on, man! You da bug!

*Both SWISS MISS and ELECTRO attack SPIDER-MAN, SPIDER-MAN leaps out of the way, and the two super-villains collide, electrocute each other, and descend on the pit lift.*

*Four-Bar Lead-up to MUSICAL C-Section--*

CITIZEN CHORUS  
OHHHH SPIDER-MAN...  
MAN...HATTAN'S SON

*SPIDERMAN ACROBAT exits UL through the tunnel of well-wishers.*

*UNDERSCORING as MJ and FLASH stand with their backs to us, waiting. PETER runs through a crowd toward them--*

PETER

MJ--

FLASH  
(turning around with MJ)

Hiya, Parker.

PETER

FLASH THOMPSON?!

(beat, pulling her away)

MJ, what the heck?!

MJ

I was having lunch-- Alone, again-- And Flash walked by..

FLASH

I live in the neighborhood... MJ? Call me. Parker? Catch ya later, Slurk.

*FLASH exits--*

PETER

Flash?! Seriously?

MJ

Hey, you weren't here--

PETER

I'm sorry I was late, but I was on deadline for the Bugle!

MJ

I saw the latest--

(taking newspaper from CONSTRUCTION WORKER (JEB))

"Five Super-Villains apprehended. Spider-Creep Still at Large!"

PETER

(angry)

JJ's nuts! Spider-Man's NOT a villain!

v. 5/11/11

Act II Scene 5

MJ

Is that what's going on? You're stressed at work?

PETER

A little.

MJ

Then quit--You shouldn't let them use your pictures to badmouth Spider-Man anyway--

PETER

MJ-- This is a crunch-time for me, but if you hang on a little longer...Please?

MJ

*(melting a little)*

You'll be at my opening tonight, right? I got you a ticket.

PETER

Cross my--

*Suddenly, SWARM THEME, and the Citizens scream and flail wildly as if being attacked by bees as Swarm appears SL, heading toward MJ--*

PETER (CONT'D)

Mary Jane!! Watch out!

MJ

Peter--

*PETER exits SL as--*

PETER

I'll be right back!

MJ

*(emerging from jacket)*

Where are you going now!?

*As the CHORUS sings Spider-Man Rising, SPIDER-MAN swings down with a cannister of insecticide on his back, spraying fog from a nozzle as HE swings back up again. SWARM shrivels DSC.*

CITIZEN CHORUS

IS THERE NOTHING HE CAN NOT DO FOR YOU?  
DO YOU KNOW

v. 4/19/11

Act II Scene 5

ARE ALL OF THE RUMOURS ABOUT HIM TRUE  
CAN WE BELIEVE HE'S REALLY HERE TO  
HELP US ALL  
(SPIDER-MAN)

*SPIDER-MAN hands the cannister to a wowed MJ,  
then swings away as--*

CITIZEN SOLO (DWAYNE)

CITIZENS

SPIDER-MAN

DON'T YOU FALL

SPIDER-MAN

I HOPE HE NEVER FALLS

SPIDER-MAN

SPIDER---

SPIDER-MAN

MAN---

*SONG Buttons.*

v. 4/23/11

Act II Scene 6

SCENE 6: GOBLIN/PETER PHONE CALLS

#18A - DAILY BUGLE #3

*Meanwhile, in tight light in a dedicated spot  
GOBLIN is DIALING on a large cell phone. We  
hear an offstage RECEPTIONIST.*

RECEPTIONIST (O.S.) (LAURA BETH)

Reception.

GREEN GOBLIN

*(sinisterly, on phone)*

Is this the Daily Bugle? Cause I have a message for--

RECEPTIONIST (O.S.) (LAURA BETH)

Daily Bugle, Reception.

GREEN GOBLIN

Hi. This is--

RECEPTIONIST (O.S.) (LAURA BETH)

Do you know your extension?

GREEN GOBLIN

*(beginning to lose patience)*

No--this is the Green Goblin, and--

RECEPTIONIST (O.S.) (LAURA BETH)

Mr. Goblin, please hold.

*We hear a MUZAK version of U2's Beautiful Day  
over the phone.*



v. 5/20/11

Act II Scene 6

GREEN GOBLIN  
OH FOR GOD'S SAKE!

RECEPTIONIST (O.S.) (LAURA BETH)  
Connecting you now Mr. Goblin.

GREEN GOBLIN  
*(sinisterly, on phone)*  
Here's your new lead story, JJ. "Goblin..."

RECORDING (O.S.)  
"Please listen to all the options as our menu has changed. To  
leave a message in the general mailbox, please press or say,  
2. For Buttons McBride, 3. For—"J. Jonah Jameson—

GREEN GOBLIN  
Yes--4! 4!

RECORDING (O.S.)  
That is an invalid entry. Please try again—

GREEN GOBLIN  
ARRRRGGGHH!

*GOBLIN pounds on every key.*

JAMESON'S VOICE (RECORDING)  
You've reached Jameson. This better not waste my time!

BEEP!

GREEN GOBLIN  
*(on phone)*  
Now you take this down, JJ, and you print it!: "Goblin to  
Spider-Man: I wanted you to join the New World Order, not  
vanquish it! Well you vanquished my family? I'll track you  
down and I will vanquish yours. I promise you—They won't  
be...hanging around for long."

RECORDING (O.S.)  
If you are satisfied with your message please press or say 1.

GREEN GOBLIN  
Oh I'm satisfied alright.

RECORDING (O.S.)  
I'm sorry, did you say—

GREEN GOBLIN  
ONE!

v. 4/24/11

Act II Scene 6

NEWSBOY

"Six Super-Villains Apprehended by Authorities!"  
"Green Goblin still at large!"  
"Goblin Leaves Threat for Spider-Man!"

PETER

Hey, give me one of those.

NEWSBOY

"Goblin to Spider-Man: You Vanquish My Family I'll Vanquish Yours."

PETER

Oh, my God... Vanquish my family!

NEWSBOY

(leaving)

Extra! Extra! "Inter-Villain Rivalry!"

PETER

(leaving message)

MJ--it's me, call me back. It's urgent. I wanna make sure you're okay. Aunt May--

AUNT MAY

Peter--

PETER

I'm here to get you home, Aunt May.

AUNT MAY

But I have my book club...

PETER

Aunt May, please. It's probably nothing but for the time being-- If you need anything from the outside world, I'll get it for you-- Just stay home!

AUNT MAY

What has gotten into you, young man?

PETER

Please, Aunt May.

AUNT MAY

All right, Peter, if you insist...

*PETER leaves another message for MJ.*

PETER (CONT'D)

(really desperate)

MJ, where are you? Call me-- It's life or death! I'm not kidding!

*PETER and AUNT MAY hustle off..*

**[NEXT PAGE 103]**

v. 5/3/11

Act II Scene 7

**SCENE 7: BROOKLYN BRIDGE NIGHTMARE**

*MJ is dangling from the Brooklyn Bridge.*

*SPIDER-MAN appears Upstage on the bridge and runs toward MJ.*

*The large Goblin cut-out "slices" through the cable MJ is tethered to. SHE SCREAMS as she disappears into the abyss.*

*Peter's web-shooter fails him.*

PETER

MARY JANE!!

*He impulsively leaps after MJ.*

*A stunt double tumbles over and over in slow-motion.*

GREEN GOBLIN (VO)

You vanquish my family, I'll vanquish yours...

*PETER is tossing and turning in bed UC. It was a nightmare. As bed tracks DC, Intro to "Turn Off the Dark" begins to be heard--*

PETER (CONT'D)

*(waking up)*

NO!!

*(rambles frantically)*

Mary Jane, Aunt May, everyone in my life is in danger because of me, and they don't even know! If anything ever happened to them, like to Uncle Ben--

**#19 - TURN OFF THE DARK**

PETER (CONT'D)

No one understands...no one can help me...there's no one, there's no one...!

*PETER is lulled asleep in mid-sentence--*

v. 6/7/11

Act II Scene 8

**SCENE 8: PETER'S DREAM - TURN OFF THE DARK**

*As if revealing Peter's dream, the curtain  
irises open to reveal--*

*ARACHNE, suspended, in the shadows, above  
PETER as he sleeps--*

ARACHNE

*(soothing, to PETER)*

No one? Have you forgotten? I am always with you...Sleep  
now...You will pass through this trial...

*(she sings)*

BETWEEN REGRET AND DESPAIR  
BETWEEN FAITH AND FEAR  
BETWEEN LONGING AND NECESSITY  
IN THE SHADOWLANDS  
IN THE SHADOWLANDS

TURN OFF THE DARK  
TURN OFF THE DARK

TO SEE WHEN NO ELSE IS SEEING  
TO BE FOR THOSE WHO WILL BE WEEPING  
YOU'LL BE THE WAKING FOR THE SLEEPING  
BUT WHILE YOU'RE SLEEPING

TURN OFF THE DARK  
TURN OFF THE DARK  
TURN OFF THE DARK

HEAR ME CALLING  
HEAR ME CALLING

*The MUSIC from "Turn Off the Dark" now grows  
more intense, hypnotic, as ARACHNE descends,  
hovering over the sleeping PETER, until PETER  
begins to rise from his bed. A charged,  
mysterious aerial pas de deux, while--*

ARACHNE (V.O.) (CONT'D)

*YOUR PATH HAS BEEN DIFFICULT, IT'S ABOUT TO GET WORSE  
YOUR GIFT WILL UNDOUBTEDLY SEEM BUT A CURSE*

PETER (V.O.)

*I DIDN'T EVEN WANT IT! WHAT IF I REJECT IT?*

v. 5/11/11

Act II Scene 8

ARACHNE (V.O.)

THEN THE WRATH OF THE GODS BE UPON YOU AS ME!  
YOU HAVE NO CHOICE, IT IS YOUR DESTINY..

PETER (V.O.)

NO I DO...I DO HAVE A CHOICE...

ARACHNE (V.O.)

-THE DIE IS CAST, YOU'RE ON YOUR OWN  
YOUR GREATEST TRIAL LIES AHEAD, AND ALONE

PETER (V.O.)

BUT MY FAMILY...MY FRIENDS--

ARACHNE (V.O.)

YOUR RESPONSIBILITY IS NOT JUST TO THEM...

PETER (V.O.)

THAT SPIDER BITE WAS A STUPID ACCIDENT! IT COULD HAVE BITTEN  
ANYONE! I WISH IT HAD!

ARACHNE (V.O.)

BUT IT DID NOT..  
NOW THERE ARE THREADS YOU WILL HAVE TO SEVER--  
SOME DOORS THAT MAY BE SHUT FOREVER...

PETER (V.O.)

BUT--THAT ISN'T FAIR---

ARACHNE (V.O.)

IT IS A GREATER BURDEN THAN OTHERS MUST BEAR  
BUT YOUR POWERS DEMAND THAT SUCH IS YOUR FATE..  
BE STRONG...

*She kisses him on the forehead--a  
benediction, a bestowing of grace--*

ARACHNE (V.O.)

...NOW FAREWELL...FOR ALREADY YOU'RE LATE...

PETER (V.O.)

LATE? WAIT--WHAT DO YOU MEAN? LATE FOR WHAT?

*Suddenly, a telephone RINGS.*

*The spell broken, PETER rapidly falls back onto his bed. We hear MJ's voice on the answering machine.*

MJ (V.O.)

Peter, what's with all the psycho messages? And where are you? It's intermission and you're missing as usual!

*PETER dives for the phone.*

PETER

MJ! I'm--I'm--practically there-- I'm on my way, I mean I'm almost, I mean I'm

*Dial tone.*

PETER

--hello? MJ?

*She has already hung up. PETER YELLS in frustration,*

*PETER grabs his Spider-Man costume and stuffs it in a bag as the set changes around him.*

**#19A - TRANSITION TO THE FLY**

PETER

(in a rush, increasingly worked-up)

Okay--where's the suit...no forget the suit...no--I need the suit--in case there's an emergency, and there's ALWAYS an emergency, cause people can't go more than 10 minutes without...okay, I should just underdress, but the fabric doesn't really breathe, it's hot, and I wanna wear shorts in the summer. I mean is that so wrong? Either way I wind up carrying my pants all over New York.

(seeing MJ)

MJ!

*By this point, we've arrived at--*

**[NEXT PAGE IS 107]**

v. 6/4/11

Act II Scene 9

**SCENE 9: OUTSIDE OFF-BROADWAY THEATER**

*A marquee promotes Mary Jane Watson in The Fly.*

*MJ is walking away with an ACTOR FRIEND.*

PETER

Oh, no-- I missed it.

MJ

Yeah, you did, Peter.

ACTOR FRIEND

*(to MJ, catty)*

Is this him? The mysterious boyfriend?

MJ

Yeah, this is him.

PETER

*(sheepishly)*

Hi.

ACTOR FRIEND

*(unimpressed)*

Hi. He's not that cute.

MJ

Brenda...

ACTOR FRIEND

*(as she goes)*

Listen, should I wait or--?

MJ

Go ahead; I'll meet you guys there...

ACTOR FRIEND

Fine...

*(under her breath)*

Jerk.

*She goes, leaving PETER and MJ alone.*

PETER

I'm really--

*(beat)*

There's no excuse--

*(beat)*

I'm so--

*(beat)*

How did it go?

MJ

We got a standing ovation.

v. 5/31/11

Act II Scene 9

PETER

(*cool beans*)

Wow. Congratulations.

MJ

It's a good show. You should see it sometime.

PETER

Of course I will.

MJ

Peter...I get it: You're busy-- I'm busy-- We live in New York; everybody's busy-- But this wasn't missing a lunch, this was my opening night--

PETER

I know--

MJ

And-- I'm not a needy person, and I don't like *feeling* like I'm a needy person, so maybe we should just slow down a little--take a break.

PETER

What? No, that's not what I want, I want you--



v. 5/12/11

Act II Scene 9

MJ

Okay, well, you've got me, so what's the problem?

*(beat)*

'Cause there *is* a problem, Peter-- I feel it; I'm pretty sure  
you feel it--

*(beat)*

There's something holding us back, I just don't know what it  
is--

**#20 - I JUST CAN'T WALK AWAY**

MJ

SAY IT NOW

SAY IT NOW

EXPLAIN TO ME

WHY THIS HAPPENS EVERY TIME

GIVE ME ANY KIND OF SIGN

CAUSE I JUST CAN'T WALK AWAY

PETER

PLEASE WAIT

MJ

I DO

PETER

I WISH

MJ

ME TOO

PETER

I MEMORIZE

WHAT I HAVE TO SAY

MJ

BUT YOU NEVER SAY IT ANYWAY

SAY IT NOW

SAY IT NOW

EXPLAIN TO ME

WHY THIS HAPPENS EVERY TIME

v. 6/7/11

Act II Scene 9

GIVE ME A CLUE OR TELL ME WHY  
I JUST CAN'T WALK AWAY

OFFSTAGE VOICES

WALK  
WALK AWAY  
WALK  
WALK AWAY

PETER

NEEDING

MJ

ACHING

PETER

LYING

MJ

AWAKE IN A ROOM IN MY HEART

PETER

RIGHT HERE YOU STAY

MJ

A HEARTBEAT AWAY

PETER

YET WE'RE MILES APART

PETER/MJ

YOU KNOW THAT LOVE CAN'T LIVE WITHOUT HONESTY

PETER

BUT THERE'S DANGERS IN THE DAYLIGHT  
AND THE SHADOWS WITH ME

PETER

SAY IT NOW  
I WISH I COULD  
SAY IT NOW  
SAY TO YOU  
THE WORDS YOU NEED TO HEAR  
WHY YOU JUST DON'T DISAPPEAR  
I JUST CAN'T WALK  
AWAY  
SAY IT NOW  
SAY IT NOW  
SAY TO ME

MJ

SAY  
  
SAY IT NOW  
SAY TO ME  
THE WORDS I NEED TO HEAR  
WHY YOU JUST DON'T DISAPPEAR  
I JUST CAN'T WALK  
AWAY  
SAY IT NOW  
SAY IT NOW  
SAY TO ME

v. 5/10/11

Act II Scene 9

THE SIMPLE WORDS I FEAR  
I KNOW WHY I'M HERE  
I JUST CAN'T  
WALK AWAY

THE SIMPLE WORDS I FEAR  
I KNOW WHY I'M HERE  
I JUST CAN'T  
WALK AWAY

OFFSTAGE VOICES

WALK  
WALK AWAY  
WALK  
WALK AWAY  
WALK  
WALK AWAY  
WALK  
WALK AWAY

MJ  
We're friends Peter--no matter what, right?

PETER  
Best friends, always--

MJ  
I agree-- And...I don't want to lose my *best* friend because my  
boyfriend can't be there for me...

*MJ exits, as "Just Can't Walk Away" MUSIC  
intensifies.*

*THUNDER begins to rumble as PETER talks  
to himself.*

PETER  
(to self, in torment--)  
You know there's a green lunatic stalking me...Open the paper  
and it's another headline tearing Spider-Man down...MJ's the  
best thing that's ever happened to me, and I'm pushing her  
away...

v. 4/12/11

Act II Scene 9

PETER

(as he digs the suit out of his bag)

Putting on this suit means being alone-- Means people I love  
will end up hating me-- Or worse--

*Meanwhile, the scene has begun to  
transform into the Bugle set--*

PETER

(to JAMESON in his office)

JJ?

v. 5/11/11

Act II Scene 10

**SCENE 10: DAILY BUGLE (CONTINUOUS)**

*JAMESON is seated behind his desk.*

JAMESON

This better be good, Parker.

PETER

Oh it is. I've got your new headline, right here.

*(handing bag to JAMESON)*

Straight from Bug-boy himself....

*JAMESON pulls the Spider-Man suit from the bag  
and nearly topples over in his chair--*

PETER (CONT'D)

"Spider-Man No More!"

JAMESON

*(so happy)*

I can't believe it. He gave this to you? To give to me?

*PETER begins to exit--*

PETER

I'm outta here.

JAMESON (CONT'D)

Hey! Where are you going?!

PETER

I'm quitting too.

JAMESON

Just like your spider friend! *Eh*, who needs ya? Photographers like you, you're a dime a dozen--

*PETER exits, and JAMESON exults with suit--*

**#20A - JJ WINS**

JAMESON (CONT'D)

This is incredible! It's beautiful! "Spider-Man the Quitter!" I knew he had no moral fiber! Get some carpenters--I want a display case! With lights! And a plaque! "Spider-Man: Another Phony with a Big Ego. Brought down by the power of the Press"!

*As JAMESON revels--*

**[NEXT PAGE IS 115]**

v. 6/7/11

Act II Scene 11

**SCENE 11: DANCE CLUB - VERTIGO**

*"Vertigo" and strobe lights of a Dance Club, where A BUNCH OF CLUB KIDS are dancing. A number of "video monitors" on the LED legs are transmitting dance club imagery.*

*PETER and MJ rush on, holding hands. What his dancing lacks in "cool," it makes up for in high spirits. They dance.*

MJ

*(shouting over music)*

Peter! What are we doing here!? I was about to give up on you!

PETER

*(shouting over the music)*

I'm different now! I'm aceing my classes!, I have dinner twice a week with Aunt May!, I've never felt this free!, oh and by the way, did I mention that I love you?!

MJ

*(hardly hearing over the music--)*

What?!

PETER

*(the music's gotten louder)*

It's true!

MJ

*(shouting over the music)*

You what?!

PETER

I love you!

MJ

Peter, I can't hear what you're saying, the music's too (loud)--

PETER

*(yelling, just as the music goes quiet)*

MARY JANE WATSON, I LOVE YOU AND I WANNA MARRY YOU--!!

*The CLUB KIDS cheer.*

MJ

*(hold on)*

You...

PETER

I mean, not right now, the marrying part, that's for later--  
For when your career's totally on track and you're ready, but  
I'm ready whenever you're ready--

MJ

...you love me?

PETER

You don't have to say it back, you just have to know: I wanna  
be your best friend *and* your boyfriend, and I'm never gonna  
miss another opening night again, I swear--

*They kiss, but then suddenly the MUSIC Cuts Out!*  
*BLACKOUT. A pool of light on Peter and MJ--*

MJ

That was some kiss, Tiger. We short-circuited New York.

PETER

I think it's the summer's first blackout. The power grid relies on  
a series of sub-stations based in Ohio--

MJ

*(interrupting)*

Peter--it's dark, we're alone...

*They're about to kiss again when the "video  
monitors" in the Dance Hall glow an ominous  
green. The GREEN GOBLIN materializes on all the  
"monitors," which then combine to make one giant  
image of the Goblin. HE holds up a copy of the  
"Spider-Man Quits" Bugle.*

#### **#21A - GEEKS IN THE DARK**

GREEN GOBLIN

*(on monitor)*

Where are you, boy?!

*(holding up Bugle front page)*

"Spider-Man the Quitter"?!

*(with paternal feeling)*

I need you to complete my D.I.Y project--

*(back to full menace)*

"Destroy It Yourself."

PETER

*(to self, in shock)*

Oh God--it's Dr. Osborn--

GREEN GOBLIN

So til you crawl out of your little hidey-hole, I'm just gonna  
bide my time--with razor boomerangs, pumpkin bombs. So get your  
umbrellas ready folks. A hard rain's a comin'...NOW.

*Suddenly, we hear BOMBS Exploding. SCREAMS  
from MJ and assorted dance club dancers--*

**{NEXT PAGE IS 118}**

v. 5/10/11

Act II Scene 12

**SCENE 12: PETER'S MANHATTAN APARTMENT**

*PETER and MJ rush in from the club, obviously agitated--*

PETER

What was I thinking?! How could I be so stupid?! Stupid!

MJ

Peter?

PETER

I messed up. I really messed up this time--

MJ

Peter, what's wrong--?

PETER

He's gonna destroy the city-- And if he's who I think he is, he's *smart* enough--and *crazy* enough--to do it--

MJ

They'll stop him, you'll see--

PETER

*Who?! Who's gonna stop him?! Spider-Man's gone--*

MJ

*(countering)*

According to the *Bugle*, but Spider-Man wouldn't abandon New York like that.

PETER

*(to self, lost in thought)*

I'm stuck. I'll never escape it...

MJ

Peter? What's going on?

PETER

Remember in 5<sup>th</sup> grade, we were walking to school and it started raining like crazy--

MJ

You mean when our science projects got ruined? Yeah--we got soaked--



v. 5/24/11

Act II Scene 12

PETER

--But you just started laughing. Like it was all gonna be okay--

MJ

Peter, why are bringing that up now?

PETER

Because it was when I first knew that I loved you. That I was always going to love you. That I'd be the happiest guy in the world if, by some miracle, I could just...be with you...But I have to stop wishing for it.

MJ

Yeah--cause we're finally together.

PETER

No. It's because I know *it can never be*.

MJ

What?

PETER

You deserve someone you can be with completely--and that's not me.

**#21B - IF THE WORLD SHOULD END (REPRISE)**

PETER

It's for the best, MJ-- You--you just have to believe me--

MJ

You're not making sense.

PETER

I need to go, and when I get back, you can't be here.

MJ

I don't understand--*why are you saying this?*

v. 5/31/11

Act II Scene 12

*PETER starts to go--*

MJ (CONT'D)

Peter--

MJ (CONT'D)

*(appealing to him, desperately)*

YOU ARE ALL I NEED

AND ALL I CAN DEFEND

ALL I NEED TO HOLD ONTO

PETER

*(intensely)*

I will always...always love you--

*PETER, looks back, then heads out into the night.*

MJ

IF THE WORLD SHOULD END...

*GREEN GOBLIN a low maniacal cackling...*

v. 6/7/11

Act II Scene 13

**SCENE 13: THE CITY - BOY FALLS FROM THE SKY**

**#22 - BOY FALLS FROM THE SKY**

*Black scrim begins lowering behind PETER...*

PETER

YOU CAN CHANGE YOUR MIND  
BUT YOU CANNOT CHANGE YOUR HEART  
YOUR HEART KNOWS WHEN YOU'RE HIDING  
YOUR HEART KNOWS WHERE YOU ARE

I'D BE MYSELF  
IF I KNEW WHO I'D BECOME  
YOU DON'T HAVE TO FLY TOO HIGH  
TO GET TOO CLOSE TO THE SUN

SEE THE BOY FALL FROM THE SKY

YOU WILL ALWAYS BE IN FRONT OF ME  
EVEN AS I DISAPPEAR FROM VIEW  
FOR I HAVE DONE NOT A SINGLE THING  
WITHOUT THE THOUGHT OF YOU

BUT NO, NOT HERE, NOT NOW, NO WAY  
I'M NOT READY TO GIVE UP THE FIGHT  
IF I CAN USE A SINGLE THREAD TO CROSS THE SKY  
THEN WHY IS THE EYE OF THE NEEDLE  
STILL YOUR HEART TONIGHT

SEE HOW THE BOY FALLS FROM THE SKY

*As MUSICAL UNDERSCORING continues—*

v. 5/31/11

Act II Scene 13A

**SCENE 13A: THE DAILY BUGLE**

*JAMESON walks in on a SPIDER-MAN DOUBLE in the office pulling on mask (and/or glove?) (facing upstage) while PETER continues to face DS and changing from street clothes to his "spider-man jacket."*

JAMESON

Hey! How'd you get in here?

PETER

The window was unlocked.

JAMESON

What are you doing with my tights?

PETER

They're mine, JJ! And next time? Get 'em dry cleaned. Except there won't be a next time!

JAMESON

Hey! That's stolen property!

PETER

OHHHHHHH  
OHHHHHHH  
OHHHHHHH  
OHHHHHHH

*And now, as PETER begins singing the "litany" section, images of the City trapped in webbing are seen on the LED screens.*

*Meanwhile, as LED legs move, they reveal (see Sinistereo), one-by-one, a number of Spider-Men, who create a V-formation behind PETER and the black scrim, moving slowly in Spider-Man fighting postures. ARACHNE hovers above.*

PETER (CONT'D)

THE CITY CONDUCTS A SYMPHONY  
I'LL SEARCH THROUGH TRASH FOR A MELODY  
THAT MIGHT LEAD US BACK TO DIGNITY  
IN THIS JUNKYARD OF HUMANITY

TO LET YOU GO WITHOUT REGRET  
I WILL FOREVER HOLD YOU ALWAYS IN MY HEART INSTEAD

OVER THE SCREAMS AND THE SIREN'S WAIL  
THE ONLY THING NOT UP FOR SALE  
ARE LOVERS LIKE LIGHTS ON A MIDNIGHT TRAIN  
HEARTS LIKE THUNDER WITH NO SOUND OF RAIN

v. 5/10/11

Act II Scene 13A

LIGHTNING SPLITS THE SKY AND KISSES YOUR FACE  
YOURS IS THE SACRIFICE, YOURS IS THE GRACE

I HEAR YOUR VOICE INSIDE MY HEAD  
I WILL LISTEN TO NOBODY NOT TO NO ONE ELSE  
FROM THE BRIDGE WHERE WE BOTH STOOD AND STOLE THE VIEW  
I SAW THE YOU IN ME, AND THE ME IN YOU  
THESE ARE THE THREADS THAT BIND  
THE ONES WE HAVE TO WEAVE  
THEY WILL HOLD US TRUE

PETER  
I BELIEVE  
I BELIEVE  
BELIEVE, BELIEVE,  
BELIEVE, BELIEVE  
BELIEVE, BELIEVE!  
BELIEVE

*MUSIC buttons. Blackout.*

**#22A - CHRYSLER ERECTION**

*Now the Chrysler Building spire begins to  
rise.*

v. 5/5/11

Act II Scene 14

**SCENE 14: ON TOP OF CHRYSLER BUILDING**

**#23 - I'LL TAKE MANHATTAN**

*DEMONIC PIANO COCKTAIL MUSIC has begun to play. The GREEN GOBLIN is at a grand piano. The GOBLIN is tickling the ivories and crooning like a lounge singer on the skids--*

GREEN GOBLIN

I'LL TAKE MANHATTAN

AND THEN I'LL FLATTEN

ALL OF QUEENS

I LOVE THOSE KINDA SCENES!

--I can't help it!

IT'S IN MY GENES

--with a little bat, some scorpion, you get the picture...

*(tender and sentimental)*

I'M OLD-FASHIONED

THAT'S WHY I'M KEEN

ON FAMILY THINGS, LIKE--KILLING WHOLE FAMILIES

MY DEAR MANHATTAN--

I'LL HAVE YOU

*(Descending to a twisted, demonic growl--)*

DOWN TO SMOKING BLACK CINDERS....

*(then in poncy falsetto--)*

AND I'M GREEEEEEEN

*The GLOBIN finishes with a flourish, adding--*

GREEN GOBLIN (CONT'D)

Thank you.....thank you--I'm here on top of the Chrysler Building all week.

**#23A - PIANO BAR**

GREEN GOBLIN (CONT'D)

*(looking at imaginary watch)*

Now let's see...He had to pick up his suit at the Bugle--48th and 8th--change out of his pants, shirt, probably a button up--give it 5 minutes, head down Broadway, no that would be stupid, there's better buildings for swinging down on 44th over to Park Avenue, get his web gunk all over the Pan Am Building, then take a left, find a flagpole, flip, and make an entrance I'd reckon, in 3...2...1...

*SPIDER-MAN swings in.*

GREEN GOBLIN (CONT'D)

Well, if it isn't **our** friendly neighborhood Spider-Man, nice of you to drop by. Here--have some champagne, put your feet up, take your mask off--

v. 5/31/11

Act II Scene 14

PETER

I don't think so, Goblin.

GREEN GOBLIN

Ahh, take your mask off. Please?

PETER

No.

GREEN GOBLIN

Pretty please?...Peter?...Parker?...

*As PETER slowly take his mask off--*

PETER

*(freezes)*

How did you find out?

GREEN GOBLIN

I was reading the Bugle's Spider-Man Retrospective?--and the photo credit on every page just *happened* to be the name of the boy in my lab *the day my arachnid went missing*.

PETER

*(with mounting anger)*

If you've gone anywhere near my (family)--

GREEN GOBLIN

Who? Your Aunt May? Yeah, she's a sweet ol' gal ain't she? And who's that other one, the one you're all lovey-dovey with-- Mary something--

PETER

*(ready to tear his head off)*

I swear I'll kill you. I'LL KILL YOU!--

GREEN GOBLIN

*(excited)*

Yaaaah--*that's* what I've been waitin' to see!-- C'mon, take a swing. The spider's a HUNTER! Kills without mercy.

PETER

*(pulling back)*

No!

GREEN GOBLIN

Watching you protect folks? It's unnatural, it's perverse--

**GREEN GOBLIN**

Watchin' you protect people, it's unnatural, it's perverse.  
Come here boy, I want to show you something. I said come here.  
Look at all those people. You know why they look like ants  
from up here? Because they always look like ants. Even when  
you're right up next to them. Little bugs, they don't deserve  
saving. But not us, we're special. You ever read Nietzsche?

PETER PARKER

UH...

GOBLIN

No of course you haven't. Nobody has. But he probably had  
something real smart to say about all of this.

PETER

I can help you-- Together, we can find a cure--restore your  
humanity--

GREEN GOBLIN

MY HUMANITY?

PETER

You're still **Doctor Osborn**-- The man who wanted to save the  
world--he's still there--

GREEN GOBLIN

Norman Osborn was dead skin. I had to shed him.

*(gesturing to self)*

To get to *this*. This was my Destiny--

PETER

Don't give up on yourself, Doctor. *Or* the world--it needs your  
help--your genius--

GREEN GOBLIN

It's got my genius. I'm usin' it.

PETER

You're killing people with exploding pumpkins!

GREEN GOBLIN

Let's not quibble. We're Family--

PETER

We are not *famil*



v. 6/7/11

Act II Scene 14

GREEN GOBLIN

Your DNA belongs to me! ME! So there's only one way this can go.

*(opening arms for embrace)*

We gotta team up.

PETER

What!?

GREEN GOBLIN

You'll be my boy wonder. Hell, I'll be your boy wonder. You know what--we'll trade off boy wonder duties--

PETER

Are you insane!?

GREEN GOBLIN

DO I LOOK INSANE?!

PETER

Maybe a little.

GREEN GOBLIN

Yeah, but in the best sense. Gimme a hug.

*PETER pushes GOBLIN.*

**#24 - WGP**

PETER

*(throwing punch)*

POOM!

GREEN GOBLIN

*(taking punch)*

OOF! Thatta boy!

PETER

I'll NEVER join you. I'll never turn my back on who I am. "With Great Power comes Great Responsibility!"

GREEN GOBLIN

No-- "With Great Power comes--great power!"

*GOBLIN cracks PETER on the head. Throws him upstage.*

GREEN GOBLIN (CONT'D)

Yeah! Admit it, boy. You're a freak-- A freak like me!  
DOOSH!

PETER

*(throwing three punches)*

BOOF! POP! POW!

v. 6/4/11

Act II Scene 14

GREEN GOBLIN

That's more like it!

PETER

*(exasperated)*

What do you want Goblin?!

GREEN GOBLIN

To repopulate the planet with a super-race of Osborn Mutant Children!

PETER

*(agape)*

You think you can actually do that?!

GREEN GOBLIN

Yeah, yeah, it's easy. You kill people, harvest their DNA--well I made you didn't I?

PETER

Dr. Osborn, I'm *begging* you--don't let Emily's death be for nothing!

*GOBLIN suddenly freezes.*

GREEN GOBLIN

*(as if in daze)*

*Emily...*

PETER

Your wife. You said, without love, the work means nothing--love is what keeps you sane, keeps you human. I lost someone I loved when my uncle died.

GREEN GOBLIN

*(still in daze, a little emotional)*

*Emily...died...?*

PETER

Don't you remember?

GREEN GOBLIN

*(as if moved)*

*Emily died...*

*(then suddenly very darkly)*

*...because of YOU.*

v. 6/7/11

Act II Scene 14

PETER

That's not true-- Listen, Dr. Osborn--

GREEN GOBLIN

*(raging)*

--STOP CALLING ME THAT!

GREEN GOBLIN

Keepin' company with these puny little humans just ain't gonna work! You don't need them. And if you don't get that by now, boy...why don't I make it easier for you. You see that rope? Guess what's attached to the other end.

*A "Chrysler Building Gargoyle" Pop-up is revealed. MJ is "tied up" and dangling from the gargoyle.*

PETER

MJ! Oh, my God!

GOBLIN

A thousand feet up. Rope's about to snap too. You didn't think I'd be up here without a contingency plan, did you?

PETER

You maniac! I'll be back for you!

*GOBLIN laughs maniacally, and PETER leaps "off the building" [into the pit].*

GREEN GOBLIN

*(flinging mask, mockingly)*

Don't forget your mask! You want to save your little lady, Parker, you're gonna have to go through me!

*GOBLIN and the piano lower into the pit.*

*An aerial fight over the house and stage ensues between SPIDER-MAN and GOBLIN DOUBLES.*

v. 6/7/11

Act II Scene 14

GREEN GOBLIN (V.O.)

Like my wings? I *sprouted* 'em just for you!

*More fighting--*

SPIDER-MAN (V.O.)

You feeling okay Goblin? You're looking a little green!

GREEN GOBLIN (V.O.)

Ow! Woah! What are you doing?! Get off of me!

*After SPIDER-MAN is thrown off--*

SPIDER-MAN (V.O.)

*Thanks for the lift buddy, don't expect a tip!*

*The fight culminates with a GOBLIN DOUBLE  
knocking SPIDER-MAN DOUBLE down into the pit.  
The GOBLIN dives into the pit after him.*

*Meanwhile, on the sidewalk, JAMESON and MARBLES  
enter. JAMESON, reading the paper, MARBLES  
looking up--*

MARBLES

JJ! Look! On top of the Chrysler building!

JAMESON

*(looking up, a gasp)*

Spider-man and the Green Goblin! I KNEW they were partners!

MARBLES

Who ya kiddin', JJ? They're trying to kill each other!

JAMESON

And we've gotta get a picture, Marbles!

*We hear Assorted BOMBS, Razor Boomerangs,  
Etc. As--*

*JAMESON looks around desperately (for a  
camera) and spots a familiar face, also on  
sidewalk, eating a hotdog-*

JAMESON

You! Delinquent! Ya got one of those thingamagigs?

MARBLES

*(for the millionth time)*

Cell phone, JJ. Cell phone...

v. 5/27/11

Act II Scene 14

FLASH

Yeah, I got one--

JAMESON

*Well, quit standing there like a half-wit and TAKE A DAMN PICTURE BEFORE ONE OF 'EM DIES!*

MARBLES

*(pointing)*

There he is! Trying ta web the Goblin!

*Quick spot on SPIDEY #1 (BRANDON). Mezzanine house right. Rear #3 box. THWIPP!*

JAMESON

They're going thattaway!

*Quick spot on SPIDEY #2 (DOLLAR). Orchestra left aisle. THWIPP!*

MARBLES

There's Spidey!

*Quick spot on SPIDEY #3 (SEAN). Balcony house left. Front #3 box. Reading a playbill...Lights out. THWIPP! Another quick spot on SPIDEY #3, now in spidey pose.*

MARBLES (CONT'D)

Up there! On the ledge!

JAMESON

He's jumping down!

*Quick spot on SPIDEY #4 (GERALD). Orchestra right aisle. THWIPP!*

FLASH

Where'd they go?

*Quick spot on SPIDEY #5 (MARCUS). Stage right hanamichi. THWIPP!*

JAMESON

There!

*Quick spot on SPIDEY #6 (CRAIG). Balcony house right. Front #2 box. THWIPP!*

MARBLES

They're circling back to the Chrysler building.

*Spider-Man Cut-Out Swings Down.*

SPIDER-MAN [POP-UP]

Mary Jane! Hang on! I'm on my way!

v. 6/9/11

Act II Scene 14

MJ (V.O)

Hurry, Spider-man! PLEASE!

GREEN GOBLIN [POP-UP]

Will you save the girl or *kill* the goblin?

JAMESON

Get 'em both in the shot and I'll pay you ten bucks--

FLASH

*(moment of realization)*

Holy spit, I know that girl...

MARBLES

Oh, JJ! I can't look! Hold me, JJ, HOLD ME!

JAMESON

*(comforting her)*

Aw, for Pete's sake--

*WEBBING SHOOTS OUT OVER THE AUDIENCE--The real GREEN GOBLIN rises on the lift NEXT TO the piano, as the GOBLIN cut-out exits--NOTE: There is a bunch of webbing on his torso.*

GREEN GOBLIN

Spider-Man! You think your puny webbing can stop the King of the Mutants? You and your worthless humans--you'll never be safe! Hey, all you little ants down there! Have a piano!

JAMESON

Sweet Mary--he's gonna smash us with a baby grand! Move it, People, move it!!

*JAMESON hustles MARBLES and FLASH off the stage--*

GREEN GOBLIN

Yeah! Scatter little bugs! Scatter!

*GOBLIN pushes the piano into the pit.*

v. 5/27/11

Act II Scene 14

SPIDER-MAN (V.O)

Geez louise, Goblin-I webbed you to the piano so you wouldn't push it off!

GREEN GOBLIN

You what?

*GOBLIN is jerked upstage over the skyscraper-floor.*

GREEN GOBLIN (CONT'D)

NOOOOOOOOOOOOOOO!

*Then, BOOOOOOM! A Dissonant PIANO CHORD echoing like an explosion is accompanied by a green SPLAT image on the City Street.*

**#25 - FINALE - A NEW DAWN**

*Then SOARING TRIUMPHANT MUSIC as SPIDER-MAN descends with MJ in his arms.*

v. 5/7/11

Act II Scene 15

**SCENE 15: A NEW DAWN**

*Black curtain flies out, revealing blazing bright sky.*

*SPIDER-MAN and MJ swing on, post-GOBLIN fight, and land on the stage. They are standing there, face-to-face. Awk-ward...*

MJ

Nice form, Spider-Man...

*HE doesn't say anything. HE begins to walk away.*

MJ (CONT'D)

You don't have to swing off, you know... You could stay awhile...

*HE doesn't say anything; prepares to swing off.*

MJ (CONT'D)

...we could get some coffee...

*This stops him...HE turns and looks at HER...*

MJ (CONT'D)

I think...I may know more than you *think* I do. Unless I'm wrong, but...

SAY IT NOW

SAY IT NOW

GIVE ME ANY KIND OF SIGN

*A beat, as Walk Away underscoring continues. SPIDER-MAN takes off his mask, revealing...PETER PARKER.*

PETER

This is who I am, Mary Jane... This is who I'll always be...

*(beat)*

So, I mean, I would understand if you wanna break-up with me or maybe see other people-- 'Cause, I mean, this is, you know, A LOT of baggage--

MJ

Peter-- Shut up--

*MJ kisses him--*

PETER

But this life-- It might take me--



v. 5/12/11

Act II Scene 15

MJ

*(overriding)*

*Wherever it takes you, I'm there—You need me now more than ever.*

*They're suddenly interrupted by a wailing  
AMBULANCE SIREN in the distance.*

*MJ shrugs, nods with a grin.*

MJ (CONT'D)

Go get'em, Tiger.

*PETER "shoots a web" and swings into the house  
as--*

MJ

AND YOU CAN RISE ABOVE  
REACH FOR THE SKIES ABOVE  
AND YOU CAN RISE ABOVE  
YOURSELF...  
AND YOU CAN RISE ABOVE  
REACH FOR THE SKIES ABOVE  
AND YOU CAN RISE

CHORUS (OFF-STAGE)

AND YOU CAN RISE ABOVE  
REACH FOR THE SKIES ABOVE  
AND YOU CAN RISE ABOVE  
YOURSELF...  
AND YOU CAN RISE ABOVE  
REACH FOR THE SKIES ABOVE  
AND YOU CAN RISE

*A Silk Curtain depicting a Comic Book image of  
Spider-Man shooting a web drops in front of  
the stage.*

**#26 - BOWS**

THE END